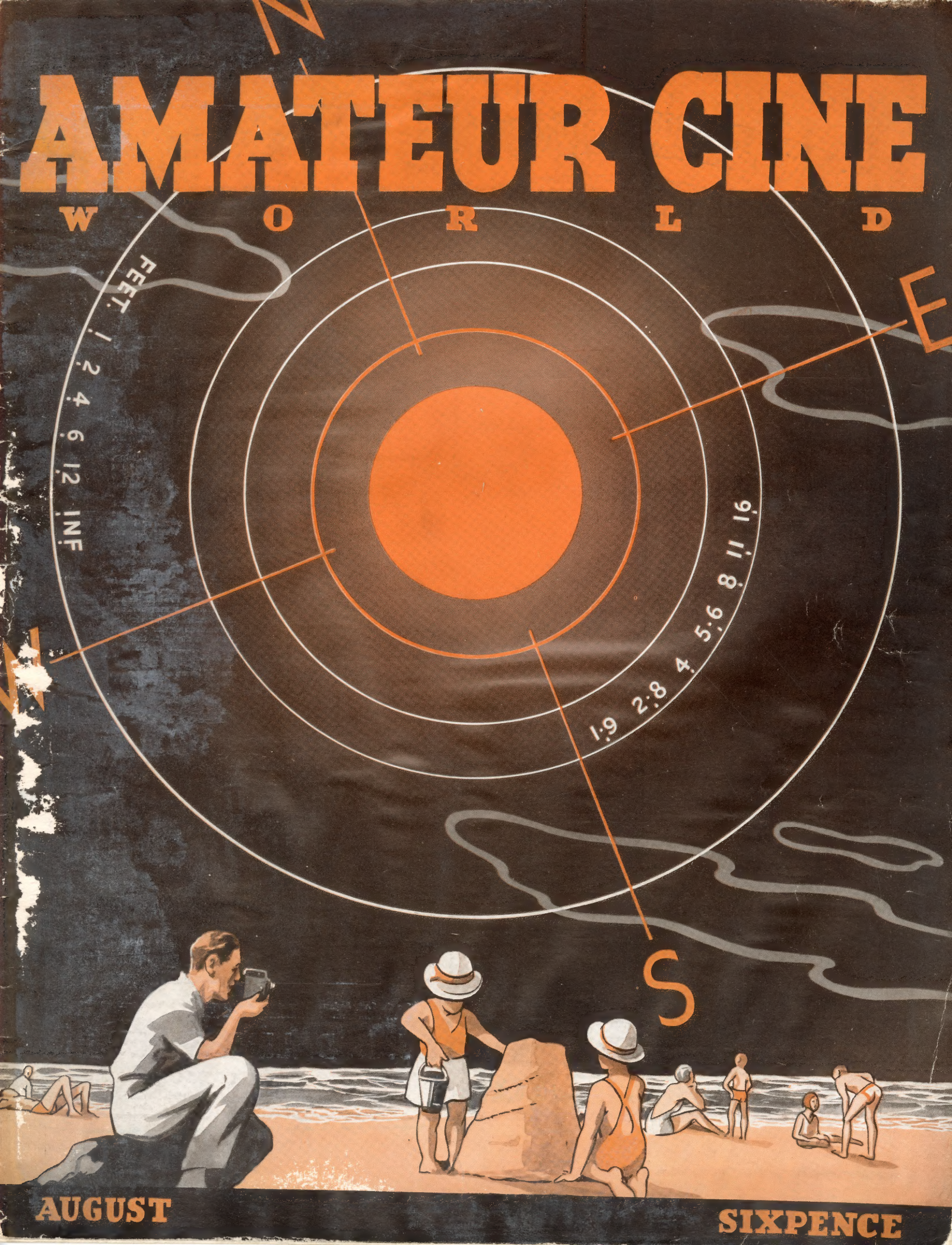
AMATEUR CINE WORLD



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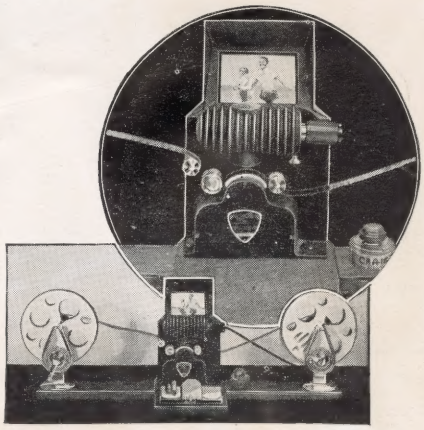

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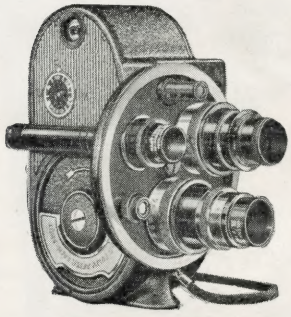

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GORDON S. MALTHOUSE
Editor

A HOLIDAY TALK

overheard at the cine club

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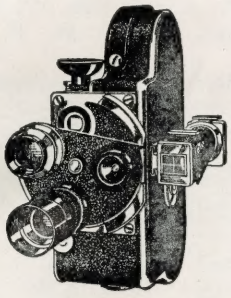

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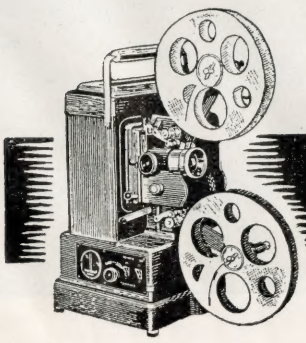

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PRECISION CINE APPARATUS

The Weather and the Holiday Film

UNLESS, like the White Queen, one tries to make a habit of believing six impossible things before breakfast every morning, one would not have the heart to think about taking holiday films this "summer." For who can contemplate with joyful expectation sunny beach scenes and cavortings on the sands when one anticipates that the sands will be practically deserted, while holidaymakers shuffle grimly along the promenade like lost souls in torment ?

Your bright cine enthusiast will suggest making capital out of this misfortune, producing a film that will express the dolours of the seaside in bad weather. But what a perverse way of amusing oneself and how difficult to do ! To make a film of this kind one would need to plan very carefully, document each shot in a very full script and be blessed with an imaginative insight above the ordinary.

The trouble is that one must try to visualise *any* film as a whole before shooting, but if one cannot be sure that the weather will permit the taking of scenes visualised, how is the resultant effort to have cohesion and continuity ? We sat down and thought about this savagely, while the rain beat a mocking tattoo on the window, and we decided there was no answer. Nevertheless, the amateur will cheerfully take his camera with him when he goes away and probably more film than ever before will be exposed.

A Series of Cameo Films

The inclement weather has suggested the proposal outlined below of making a ' different ' holiday film and, although by the time you read this, blue skies may be smiling on you, they will not, we think, invalidate the idea which briefly is this : to make not one holiday film of one or two reels, but a series of self-contained cameos of about sixty feet each.

These cameos could be used under a collective main title such as "Holiday Harvest" (sub-title : "Reaped by John Smith, August, 1939") but each cameo must have its own main title. If most of the cameos have a seaside flavour this could be echoed in the main title : "A Present from Sandown," for instance, with a drawing or photograph in the corner of the conventional china knick-knack. Not all of these films-in-miniature might be grouped together, however ; some might be incorporated in a magazine film.

The point to be borne in mind is that each cameo should be complete in itself ; it need not necessarily have any affinity to the others. The advantage of this is that planning to provide for unforeseen contingencies is for the most part avoided. You have not to consider how sequence X will link up with sequence Y, which you plan to shoot a week later. Since the footage is limited, the action will, in most cases, be more or less continuous, so that problems of continuity will be minimised.

Making a Start

Now let us assume that we are about to start on holiday and that we have decided to make the series of films as suggested. We are told that to start a holiday film with shots of suitcases being strapped onto the luggage boot of the car, wheel revolving and so on, is a terribly passé procedure—something no longer done by the Best Cinematographers. Since, however, this is not to be a holiday film in the accepted sense of the words we shall not in any case be bothered with conscience-searching questions about the advisability of following a fashion said to be out-moded. For if you are not going to try to present a fairly representative picture of the holiday as a whole, there is no point in showing its beginning.

But shall the car or the journey or places or incidents seen on the journey be made the subject of one of our separate short films ? Remember that each cameo must be a complete entity in itself. There was much wisdom in the advice to Alice to begin at the beginning, go right on to the end and then stop. Is there sufficient material in the

(Continued on next page)

Remember to take a number of detail shots such as this. They make useful continuity links.

The Editor to his Readers

(*Continued from previous page*)

journey or in some incident connected with the car for a *complete* film? If you go by road and get a route from one of the motoring organisations you will find details given of the various places of interest, but it is impossible to make a worthwhile film of places on the road if you are able to stop only a few minutes.

Superficial Scenes

You cannot, for instance, hope to make anything very much of a film of ancient monuments on the road, say, from London to Taunton. The few superficial shots you would be able to take would not mean much—they would be merely views. If such a film is to hold the attention you must give an indication of the history of the places, the use to which they were put, their strategic importance in relation to the surrounding countryside, and so on—not merely just how they look to-day. If of necessity you must apply to the journey Euclid's definition of a straight line—the only bit of Euclid we remember and that because we wrote it out five hundred times, using four pens wired together—then you must reconcile yourself to the fact that the journey itself is not fitting material for a film.

But you may come across an incident that will provide very good material. On a recent run down to the south coast we stopped awhile to watch a cricket match played on the village green. Such scenes are being enacted everywhere in England. A cricket match in itself is not particularly important material and certainly if you aim at giving a record of the play, a one-inch lens is not of much help. We were not, however, keenly interested in the play, but in the scene.

Here was a corner of rural England. The nations were eating their heads off about Danzig but here life went on untroubled. There were ducks floating on the pond. At a straight cut through the slips for four was the village general store, with its fascinating window full of bootlaces, bulls-eyes, hob-nailed boots and a faded notice about old age pensions. A horse drawing a milk float was dribbling in a trough while the driver, head sunk between his shoulders, was engrossed in the game.

A chubby-cheeked little brat was prancing up and down with a stick over his shoulder and a tin hat reaching almost to the tip of his nose. With a series of fine strategic moves he succeeded in putting the opposing army to rout, an army that doubtless lay stricken behind a hedge riotous with honeysuckle. There were also about thirty cars parked untidily round the green and this at first affronted us until we reflected that other people had just as much right to enjoy the scene as had we.

Now we have a habit of summing up interesting scenes under main titles, which conduces to the orderly state of mind we do not possess. This one we classified, sentimentally, as "For Ever England" and that started a train of thought and suggested the short film that we forthwith proceeded to take. We took many shots, mostly close ones, that we hoped were typical of the place—a number of close-ups of knarled old faces fixed on the game, the creaking sign of "The Waggoners' Arms," the window of the village shop, the church and the lichen-covered headstones in the church yard.

We thought it a good plan to link up these last with the cricket, so at the tea interval we enlisted the willing co-operation of one of the players for the price of a pint. We took a shot of the ball flying over the low wall into the churchyard and of the player picking his way among the tombstones for it. After the interval we had only to wait for a ball to be hit for six — the direction was immaterial—to provide us with the shot on which the others would follow.

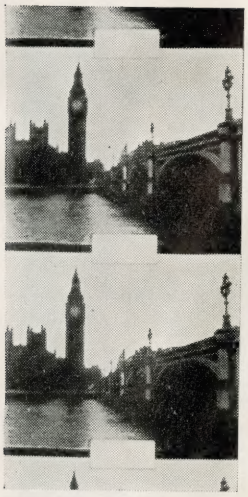
Then, since a film must have a climax of some sort, we decided to make the little fellow playing at soldiers provide it. But we did not give him any money, although he deserved it more than the cricketer, for that would plainly have indicated that he had to do something for the kind gentleman in return, and he would have become shy

(*Continued on page 216*)

A shot such as this lends novelty to a production, but one such shot is enough. More will outstay their welcome.

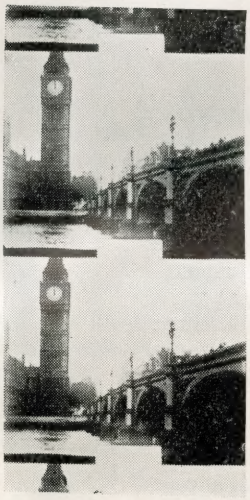
WE SHOW YOU
HOW IT'S DONE

THE FIRST OF A SERIES, NOT OF ARTICLES ILLUSTRATED WITH PHOTOGRAPHS, BUT OF PHOTOGRAPHS—REPRODUCTIONS OF CINE FRAMES—SUPPLEMENTED BY TEXT, ON PRACTICAL CINE EFFECTS AND HOW TO PRODUCE THEM.



A.

B.



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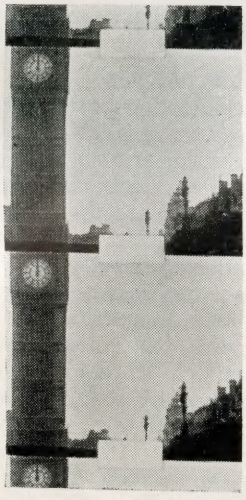
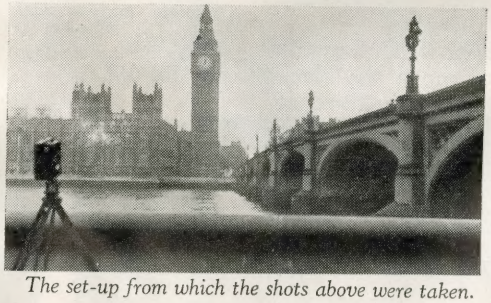


D.

E.

ARTICLES on cinephotography are all very well (generally), *but* one sometimes feels after reading them that one would like to see the actual results achieved by the writer. In an attempt to fulfil this, and thereby afford illustrations of all the numerous effects and tricks at the cinematographer's disposal, a set of short articles under the heading "We Show You How It's Done" has been prepared; to consist *not* of writing plus a few pictures, *but* of actual film strips accompanied by brief but complete technical data.

No. 1. Wide-angle and Telephoto Lenses — Soft Focus — Diffusion—A Multiple-exposure Effect.



The set-up from which the shots above were taken.

Strips A, B, C, D and E

Subject: Big Ben and Westminster Bridge. Camera position on South side of Thames, as shown in the still above. Light: diffused, slightly cloudy (Noon—May). Film stock: Orthochromatic, 9.5mm. Exposure, f/7. (At 16 frames per sec).

The lenses used for strips A, B, C, D and E respectively were of focal lengths 15mm., 20mm., 1 inch, 2 inches and 3 inches. Note that, whereas the 1 inch lens gives a comprehensive view, the 2 inch makes it only just possible to include the bridge in one corner while showing Big Ben's face (strips C and D). Note also exaggerated effect of spaciousness in A, with wide-angle lens: the river appears to be of vast width, and the arches of the bridge are extended to suit. The exposure given checks accurately against the guide in the Amateur Cinematographer's Diary, page 17, second-last column, "open river scene."

Strips F and G

Full close-ups, at 3 feet. 1 inch lens. Light: same as above. Film stock: normal speed panchromatic, 9.5mm. Exposure: f/6.3. Early June, 4 p.m. (16 f.p.s.)

Strip F is taken normally, with sharp focus, i.e., as sharp as the hazy light conditions, which are thus ideal for such portraits, allow. Strip G is taken under identical conditions *except* that one thickness of white net material (with about $\frac{1}{16}$th of an inch diameter holes) was inserted between the front cell of the lens and the lens-hood: held in place by screwing the lens-hood in over it, as a matter of fact. The result is a much softer, less contrasty, picture. This, being a close-up of a light figure, comes under column three of the Exposure Guide, and f/8 is indicated for pan film, but since it was 4 p.m., opening up to f/6.3 was necessary.

Strips H, J and K

Same subject and conditions as for F and G above, except that camera was moved up to 2 feet.

Strip H is rendered slightly soft-focussed, camera being at 2 feet and lens set at $1\frac{1}{2}$ feet. Hard focus is too revealing unless heavy make-up is used. Strips J and K are diffused horizontally and vertically respectively by means of a piece of plain glass, smeared with Vaseline, held in front of the lens. *Vertical*

(*Continued on next page*)

WE SHOW YOU HOW IT'S DONE

(*Continued from previous page*)

F.

smearing gives *horizontal* diffusion, and *vice versa*. The effect is exaggerated here, to make the illustrations clear. Used with discretion, the effect is pleasing for portraits and for landscapes, as well as for dreams, apparitions, etc.

G.

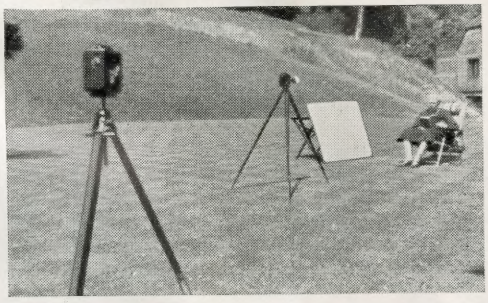
H.

Three ways of taking big close-up. (See text).

Strip L

Triple-exposure, showing one person simultaneously reading, knitting and sleeping. The shots are mid-shots on normal pan film taken on a sunny day in June in an open garden, normal speed, f/10. Refer to camera set-up employed ; a reflector was used to achieve enhanced depth by lighting up shadowed side. An effects-box (Aug. 1937 *A.C.W.*, page 228) is necessary ; the front aperture is divided into three equal strips, and the three shots are taken one after the other, the subject being arranged just to fill the available third of the frame, the other two-thirds being masked by a black slider. After each shot the charger is removed from the camera and the film re-wound in the dark. The charger can be removed without moving the camera, but in this case about a foot of film is spoiled. The rewinding is easily done in a " portable darkroom " consisting of a bag of thick black cloth, pillow-case shape : but first practise with some scrap film !

If it is desired to show a thin black line dividing the three images, it is merely necessary to move the black slider a little further over, so that *less* than one-third of the aperture is open for each shot.



Above : the set-up used for taking the shots shown in Fig. L. Below : Strips showing effect (purposely exaggerated) of horizontal and vertical diffusion, done by smearing a glass with Vaseline and holding it in front of the lens.

J.

K.

L.

The Weather and the Holiday Film

(*Continued from page 214*)

and conscious of the camera. We had a friend with us who, despite constant disappointments, likes to be filmed. So we had him sprawled on a seat, watching the match, with a newspaper covering his head.

As his head drooped, the newspaper shifted a little (actually he pulled it down, but his hands were not, of course, in the picture) revealing the main news page devoted to details of the latest crisis. Close-up of headlines. Cut to small boy playing at soldiers. When we edit the film we shall put in a sub-title to the effect that although the world is troubled with rumours of war, life in this place goes on as it ever did—for ever England. And we shall close with two or three shots of scenes of that village green.

Now all this took under three-quarters of an hour to film in a very leisurely way. You will come across such scenes on your travels and if you can spare an hour will provide the material for an interesting cameo. Next month I will indicate some other subjects most of us should be able to film on holiday—subjects that will provide material for our series of holiday films-in-little.

The holiday resort itself, of course, will give us the subjects for most of them, but it is not only the places, but the things we do in them, that should be filmed. And lest it be thought that the personal element is lacking, there will be suggestions for short, self-contained films featuring the family. Good shooting—and good weather—to you !

WHAT FILM DO YOU USE?

This is the second of a series of essentially practical articles for the beginner. The first, published last month, dealt with the function of the various parts of the camera and why they function so, explaining what to do—and what not to do—in order to use the camera aright to get successful pictures.

YOUR camera, when you use it, should be an instrument of interpretation and not just a responsibility. You should conduct the series of operations which are required in the same instinctive manner as that in which you change the gear of your car or play a chord on the piano, without consciously analysing individual actions. From the very first moment you should endeavour to lay the foundations of good habits in this respect.

First practise the operations of loading in a comfortable way, sitting at a table. Later on do it in complete darkness, and finally practise unloading exposed film and reloading with fresh film while standing up in the middle of the room, using the camera case slung in front of you to act as a table for the camera, the door being tucked under one arm-pit. You will have to work like this out-of-doors.

Good Habits for Cine-photographers

Good habits which should be inculcated from the first are (a) To turn your back on the light the moment you start to handle film outside the camera and outside its normal carton and wrappings. (b) Learn to manipulate the spool so that the outer turns of film are not allowed to become loose or unwind, thus giving great danger of fogging. (c) Always run a few frames of film before closing the camera door to test correct running. Incidentally, it is a good precaution with chargers to give them a few light taps on a hard surface before loading them into the camera.

(d) Set your footage meter *immediately* you close the camera door. (e) Wrap the exposed film as soon as possible after completing the reloading operation. If there is no immediate opportunity, temporarily store the film well down in a deep pocket, putting a rubber band round the periphery of the film on a spool, to keep it in position. (f) If you temporarily carry film in pockets *always* carry unexposed film on one side of you and exposed film on the other, and mark the packet or carton of exposed film as soon as possible. (g) Form the habit of writing your name and address and the address of the processing station on the carton in *carefully formed clear letters.*

When it gets to the processing station it will be one of hundreds of spools, and if there is delay in returning it to you because of your own obscure writing or insufficient directions, you will not have the right to blame anybody—although you probably will blame everybody but yourself. When using Gevaert half-chargers always put the coloured rubber band on the exposed film. It tells the factory what type of film they have to deal with.

A good plan, if you are filming in the week-ends, is to carry a hank of string, and have your cartons already stamped for postage and addressed. Then, as you complete a spool, take an early opportunity of wrapping and tying it and pop it into the nearest pillar box. Most people accumulate their week-end film. On Sunday evening they " can't be bothered " to wrap and despatch it, and so they either send it off on Monday, or take it to their dealer who despatches it on that day. Consequently, most film reaches processing stations on Tuesday. Post yours on Sunday and it will arrive on Monday, a quiet day. ' Post early and avoid the rush ' applies to week-end films as well as to Christmas parcels.

Bewildering Descriptions

Having dealt with the mechanical operations of putting film into the camera, let us now consider the nature of the films which we shall put in. The beginner will be faced with a bewildering array of descriptions. The cartons will bear such mystic symbols as 'Feinkorn' ; ' S.S.' ; ' April, 1940 ' ; ' 23° ' ; ' Batch No. so-and-so ' ; ' Sicherheitsfilm ' ; ' Reversal ' ; ' Negative ' ; ' Fine Grain ' ; and so on.

Film is of two classes.

(a) Negative and Positive, by which method the film used in the camera is developed to a 'negative' image

(*Continued on next page*)

Since the sky is cloudless, a long shot of the skyscrapers alone would probably be disappointing. Framed as in the shot above, they are still readily discernible and a much more effective picture results.

(like the negatives you get from ' snaps '), which negative is printed on to another film to make a ' positive ' film, which is used in the projector.

(b) Reversal, in which the film used in the camera is treated chemically in such a manner that it can itself be used in the projector without printing it on to another film.

There are things to be said for and against both systems, but we think that reversal film is the most suitable for the beginner to use. Both classes of film can be divided into several types, but for the moment we will concern ourselves only with three types which will be of interest to the beginner. The others may be ignored until experience broadens.

Types of Film

These types are respectively :

(1) Orthochromatic film. (2) Panchromatic film (3) Supersensitive or Hypersensitive Panchromatic film. Note : the usual abbreviations are Ortho, Pan, S.S., H.S. ' H.S. Pan ' thus stands for Hypersensitive Panchromatic film.

The above descriptions refer to the capacity of the film to 'see' and record colour in tones of grey which give the impression of accurate rendering of the colours.

The other consideration which affects the suitability of film for various purposes is ' Speed ', or sensitivity of film to light. A ' fast ' film will be able to record a picture under conditions where a ' slow ' film would remain blank. Under normal conditions and using the same aperture for both films, fast film will give a much darker negative (or a much lighter positive) than a slow film. To some extent the two attributes of colour sensitivity and speed are bound up together, so that we can link them together in describing the various types.

Orthochromatic film will record the violet, blue, green and yellow colours in a series of greys which will suggest the actual tones of the original objects. It is, however, ' blind ' to orange and red, which will appear as black or very deep grey tones much darker than the subject.

WHAT FILM

(*Continued from previous page*)

Ortho is a medium speed film, and is particularly suitable for out-of-doors photography, particularly in summer time. Used with a yellow filter it will give nice sky effects. (Filters will be dealt with more fully in the near future). Some notes on its rendering of reds and reddish tones (lips, faces, etc.), will be found in the article, " Out of Doors With 9.5 mm.," in this issue. Some bright clothes may suffer changes, e.g., a light blue bathing costume will come out nearly white, and a red one nearly black. Greens are well rendered.

Altogether it is a good ' all round ' material. The price is reasonable. For example, 30 ft. of a well known brand of ortho 9.5mm. film costs 4s. 6d., including processing and the loan of a charger. 50 ft. of 16 mm. of another well-known brand is sold at 12s. 6d., including processing. 25 ft. of 8mm. costs 8s.

A Good ' All-Round ' Film

Panchromatic film is sensitive to all the colours which are visible to the human eye, and records them in varying tones of grey in a manner which closely resembles the natural scene. It is also a good 'all round' film, suitable also for artificial light work. Panchromatic film is of medium speed, and in the case of most 16mm. manufacturers, normal speed pan has superseded ortho, which has been abandoned. It will yield excellent sky effects, but in this case a green filter is used. It is possible to get very dramatic effects by using other types of filter.

The price is still medium, also. 25 ft. of 8mm. reversal, including processing, varies from 10s. 0d. in one make to 9s. 0d. in another. 50 ft. of 16mm. reversal, including processing, is obtainable from 14s. 0d. to 13s. 6d. and 30ft. of 9.5mm. reversal, including processing, 5s. 6d.

Super-Panchromatic film is not only sensitive to all visible colours, but is, in fact, proportionately much more sensitive to the red and orange-red colours than is the human eye. Many people think the term 'Super' refers to a phenomenal speed, but it refers rather to the super-sensitivity of the material to these particular colours. S.S. or H.S. film, as it is termed, is about twice as sensitive as normal pan film to daylight, but it is in artificial light that it particularly scores.

All artificial light is much redder than normal daylight. For this reason red-blind orthochromatic film is comparatively useless in such light, needing an enormous quantity to secure sufficient exposure. Panchromatic film is quite efficient, and for a long time was

Since the low view-point makes the sky the background, a light filter is desirable to preserve tonal balance.

DO YOU USE?

also considered sufficient, in dealing with artificial lighting, but super-sensitive, with its very big response to the colours in which artificial light is so rich, so outstrips other types of material that it has virtually superseded them for this work.

Many misguided people use this film for out-of-doors filming. This is foolish, unnecessary and needlessly expensive, for S.S. is appreciably dearer than the two previously mentioned types of film. Panchromatic will deal with very nearly every out-of-doors requirement. S.S., on the other hand, because of its great red response, will render flesh very pale, will make lips also very pale and, if a filter is used to get sky tone, then lips and flesh will suffer even more. This is less important in artificial light work.

The Fastest Film

25 ft. 8mm. S.S. Reversal, with processing, costs 10s. 50 ft. 16mm. S.S. Reversal, with processing, 16s. 6d. to 17s. 6d., 30ft. 9.5mm. S.S. Reversal, with processing, 5s. 6d.

Super XX. Although this is only one manufacturer's product, and is only available to the sub-standard worker in one size, 16mm., the cost being 17s. 6d. for 50 ft., we feel it is worthy of special mention. Briefly, it is the fastest sub-standard film available here, of such speed that in bright summer daylight it is *too fast* for some cameras, and a neutral grey filter has to be used before the lens to cut down the light to manageable proportions. It is, of course, supreme for artificial light work. It is scarcely a material for the beginner.

Colour film. Colour film of three different types is available for sub-standard work, but the beginner should leave them alone at first until he has some experience in the simpler job of taking black and white pictures.

'April, 1940.' Such dates as this printed on the carton indicate the 'life' of the film, which should be exposed and developed before the date indicated. By looking at this date when purchasing film you can be sure of avoiding stale stock. The full life usually given is a year, but it is not necessary that stock should have a full year to run when purchased, provided you know that it will be exposed before the date on the carton is passed. In fact, there is a good margin of safety in these dates, and successful films have been made with material more than a year over the date.

Although a filter can be used to simulate evening effects, watch the position of the sun, for an 'evening' shot with the sun overhead will give the game away.

Sicherheits film, Non Pericoloso, Ininflammable, Not Dangerous, etc., all refer to the very important fact that *all* sub-standard cine film is on a non-inflammable safety base, so that it can be freely handled without danger of fire.

Feinkorn, Zeer Fijne Korrel, Grain Extra Fin, Fine Grain are generally found on films of medium speed and refer to the fact that the granular structure of the photographic image on the film is extremely fine and regular, so that the appearance of the projected picture will be smooth, and not coarse and broken.

'20°'; '$\frac{13}{10}$'; '23 *Sch*'; '500 *H & D.*' All these are so-called 'speed' figures, and indicate the relative sensitivity of the film to the light which it receives. This subject of speed will be dealt with in the next article.

Re Reviews of Readers' Films

A TIME-SAVING IDEA

It frequently happens that we have to retain films sent for review for a longer time than the owners care to have them out of their possession. The trouble is that we have had no means of regulating the flow. After a wet week-end, for instance, we can be sure that our Monday morning postbag will be larger than usual, because many readers will have sensibly taken the opportunity provided by the weather of asking for advice on their cine problems and so on. But the weather is no guide to the number of films we can expect to receive. We never know how many to expect and are frequently caught out by a big batch received on the same day.

So we offer this solution in our mutual interests. We invite you to send us your films 'by appointment.' So in the first place will you please send us a letter, not the film, stating that you have a film you wish reviewed, giving particulars of its length and gauge and indicating when it would be most convenient to you to send it (a choice of dates will be appreciated). Your letter will be acknowledged and will be followed in a few days' time by one from us telling you the date we have set aside for screening your film.

By this means it will be out of your possession only three days—two days in the post and one day with us. This plan will help us also to an equal degree, for it will enable us to ensure regular receipt of films at specified times. You may, if you wish, continue to send your films in the ordinary way without an 'appointment,' but in that case we regret we cannot give an exact date for their return.

Publication of a selection of the reviews will, by the way, be resumed next month. This has been a regular feature for more than five years and we felt that it was time both our readers and ourselves had a holiday from it. But there have been so many protests at its suspension (some indignant, some pained and one abusive) that we are glad to reinstate it—and to thank our correspondents for their kindly interest.

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16mm. **Cine-Kodak Model BB ;** f/3.5 lens ; 2 speeds ; good condition **£7 17 6**

Agfa Movex 30B, 16mm. ; 2 cm. Symmeter f/1.5, also 8 cm. Agfa Tele Kine Anastigmat f/3.5 ; speeds 8, 16, 24 and 32 frames per sec. ; Topas filter ; also 5 cm. Tele f/3.5 lens and filter ; case ; very good condition ; Cost £52 12 0 **£22 10 0**

9.5mm. **Dekko de Luxe** ; Anastigmat f/2.5 ; as new ; List £11 15 6 .. .. **£8 17 6**

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Pathe 200B Plus ; 9.5 and 16mm. ; as new **£19 0 0**

Keystone, 8mm. ; 300 watt lamp ; resistance ; as new ; List £15 15 0 .. .. **£11 12 6**

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Cine-Kodak Model BB Junior, 16mm. ; 25mm. Kodak f/1.9 ; as new **£12 12 0**

16mm. **Bell & Howell Filmo** Model "A" ; Cooke f/3.5 ; 2 speeds ; case ; good condition **£11 10 0**

Pathe Baby Cine, 9.5mm. ; Kynor f/3.5 ; hand turn ; good condition **15 0**

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Keystone, 16mm. ; 2in. lens ; 750 watt lamp ; transformer ; case ; as new ; List £25 10 0 **£15 15 0**

Eumig, 16mm. ; built-in resistance ; 110-220 volt ; very good condition.. .. .. .. **£12 0 0**

Kodascope Model K, 16mm. ; 250 watt lamp ; 2in. lens f/1.6 ; as new ; List £67 10 0 .. .. **£27 10 0**

Agfa, 16mm. ; 5 cm. Agfa Appotar ; built-in resistance ; 100 watt lamp ; stock soiled ; List £17 0 0 .. .. **£10 10 0**

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¶ *How to allow for the fact that two lenses of equal aperture, but different focal lengths, may apparently need quite different exposure values under identical circumstances and with the same film; and how to minimise the effect of scatter.*

Image Contrast and Focal Length of Lens

By P. C. Smethurst

A GOOD many users of the Smethurst High-Light exposure system have written to the writer comparatively recently to ask for an explanation of the unpleasant fact that two lenses of equal aperture value but different focal lengths apparently need quite different exposure values under identical circumstances and with the same film. This evil is a matter for the lens computer and manufacturer in the first place, but since some of the difficulties can be got over in practice with a little care and attention to detail, it may be of general interest to go over the points involved.

The first suggestion which is usually made is that the two lenses have different transmission values, which means that their effective apertures are not those engraved on the mount. It is, of course, perfectly true that a change in transmission value will have some effect of this kind, but it is a perfectly simple matter to test an unknown lens against a known one by the process shown in Fig. 1. A lamp placed behind a piece of thin ground glass sends more or less evenly distributed light towards the lens, and an exposure meter placed behind the latter measures the light transmitted. (It is convenient in practice to have the lens mounted on a piece of cardboard to shield the meter from the effects of extraneous light).

By direct comparison of the exposure readings with the unknown lens at one aperture value with a known lens at the same aperture value, it is a perfectly simple matter to determine whether the transmission value difference is sufficient to merit changing the aperture values on the former in practical work. If such a change is necessary, it is very important to remember that a lens which indicates a larger exposure value than the standard lens has a lower effective transmission value at the same indicated aperture, and that it must be opened up in use to compensate for the fact.

If the two lenses fit a single camera, it is sometimes simpler to put a small mirror behind the gate and deflect the light sideways on to the exposure meter used as a measuring device. This does away with the need to provide a mask over the meter the same size as the frame of the film, but it necessarily takes into account any scatter inside the camera. This scatter does not form an image in the strict sense of the word, though it affects the image in another way to a very considerable extent.

The writer's personal experience is that there is, as a rule, too little difference in effective transmission value in lenses of good quality to warrant any alteration to the aperture scale, and that the effect of scatter is by far the most troublesome. Scatter can be divided into two sections : scatter from the glasses of the lens, and scatter from the interior of the lens mount. The latter is, on the whole, far more extensive than the former, and can be dealt with very much more easily, so that it seems hardly worth while here to discuss the question of lens design and scattered light.

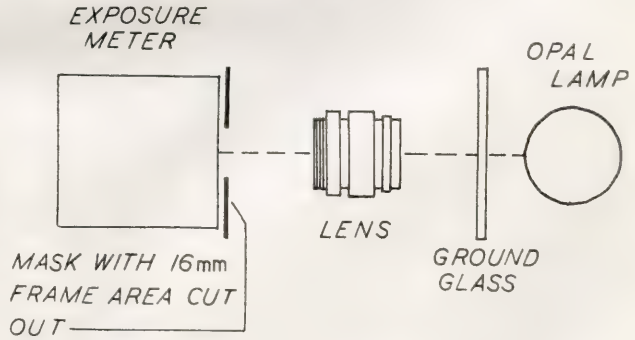
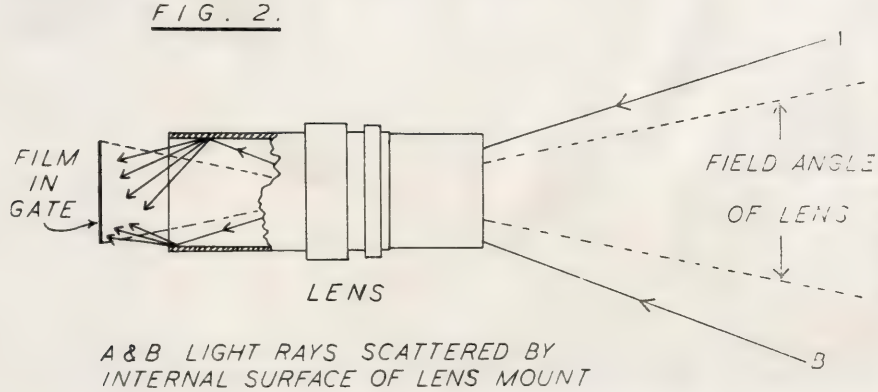


FIG. 1.

The way in which scattered light of all kinds affects the image is seen in Fig. 2. Light from portions of the scene outside the actual camera field is transmitted by the lens, and strikes the side walls of the lens mount. These are normally blacked to a dead matt surface by the manufacturer (though some lenses have been shown to the writer in which the internal walls of the mount were left in a highly polished state—a grave manufacturing error), but the deadest of dead black surfaces still reflects something like 3% of the

FIG. 2.



A & B LIGHT RAYS SCATTERED BY INTERNAL SURFACE OF LENS MOUNT

(Continued on next page)

Whether you take your dog with you on holiday or whether he is boarded out, some shots of his going with the party or—more appealing — of his parting with it, will prove effective in your holiday film. (A Contax photograph).

light reaching it, so that the scattered light falling on the film is of the same order as the shadow tones of the subject.

So small a quantity of light will hardly affect the exposure given to the brightest parts of the picture, since it is ordinarily difficult to detect a smaller exposure change than 25% ($\frac{1}{4}$ of a stop) even on a very contrasty reversal emulsion, but the shadows will necessarily receive something like twice the exposure they should do, with the result that the image contrast is cut down phenomenally. It is this loss of contrast which gives the image the appearance of being over-exposed.

Contrast Loss Due to Scatter

In the nature of things, it is reasonable to expect that the farther the lens glasses are from the film in the camera, the greater will be the contrast loss due to scatter. This turns out to be so in practice, for while a one-inch or 20mm. lens will give an image with really juicy blacks to it, a 2-inch lens from the same maker, manufactured to fit the same camera, will frequently give a much less contrasty image because of the extra length of the barrel of the lens mount. This is frequently true even when the lens manufacturer fits as standard a highly efficient-looking lens hood to each of the two lenses.

There are various ways in which the effects of scatter can be reduced, but all of them do not recommend themselves to the amateur worker. It would, for instance, be possible to construct a lens mount with the internal ribs shown in Fig. 3, but even in this case a quite material amount of scatter would arise from the tops of the ribs, and it is not impossible that the last state of the image would be very nearly as bad as the first.

A very much more satisfactory way of approaching the problem is that of arranging that light from portions of the scene that are not in the camera field does not reach the lens glasses at all. This means, in practice, either a very long lens hood or a proper effects box on the front of the camera. The latter is probably the more satisfactory in the long run, though infinitely more cumbersome to work with.

IMAGE CONTRAST

(Continued from previous page)

In both cases, unfortunately, it is impossible to cut off the image right at the edge of the field, since it is exceedingly easy to mask off some of the image accidentally when this is attempted. On the whole, the closeness of the limits of cut-off depend on the skill of the handyman who makes the hood or effects box, though it also depends to some extent on the value of lens aperture used. As shown in Fig. 3, a closer cut-off is possible at f/8 than at f/2.

The table below is calculated for 16mm. film cameras and for a full aperture of f/1.5. The values are for 1″, 2″ and 3″ lenses and the distances involved must be measured from the front lens component. When an effects box is used, it is possible to use a single rectangular mask on the front of the bellows extension and mark the front clamp at various points to enable the position of the mask to be adjusted correctly for various focal lengths. This may be an involved process, but is more accurate and flexible a method than the use of single hoods for each lens.

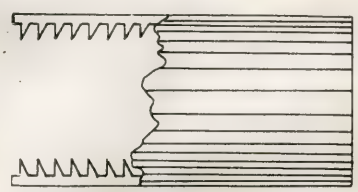


FIG 3.

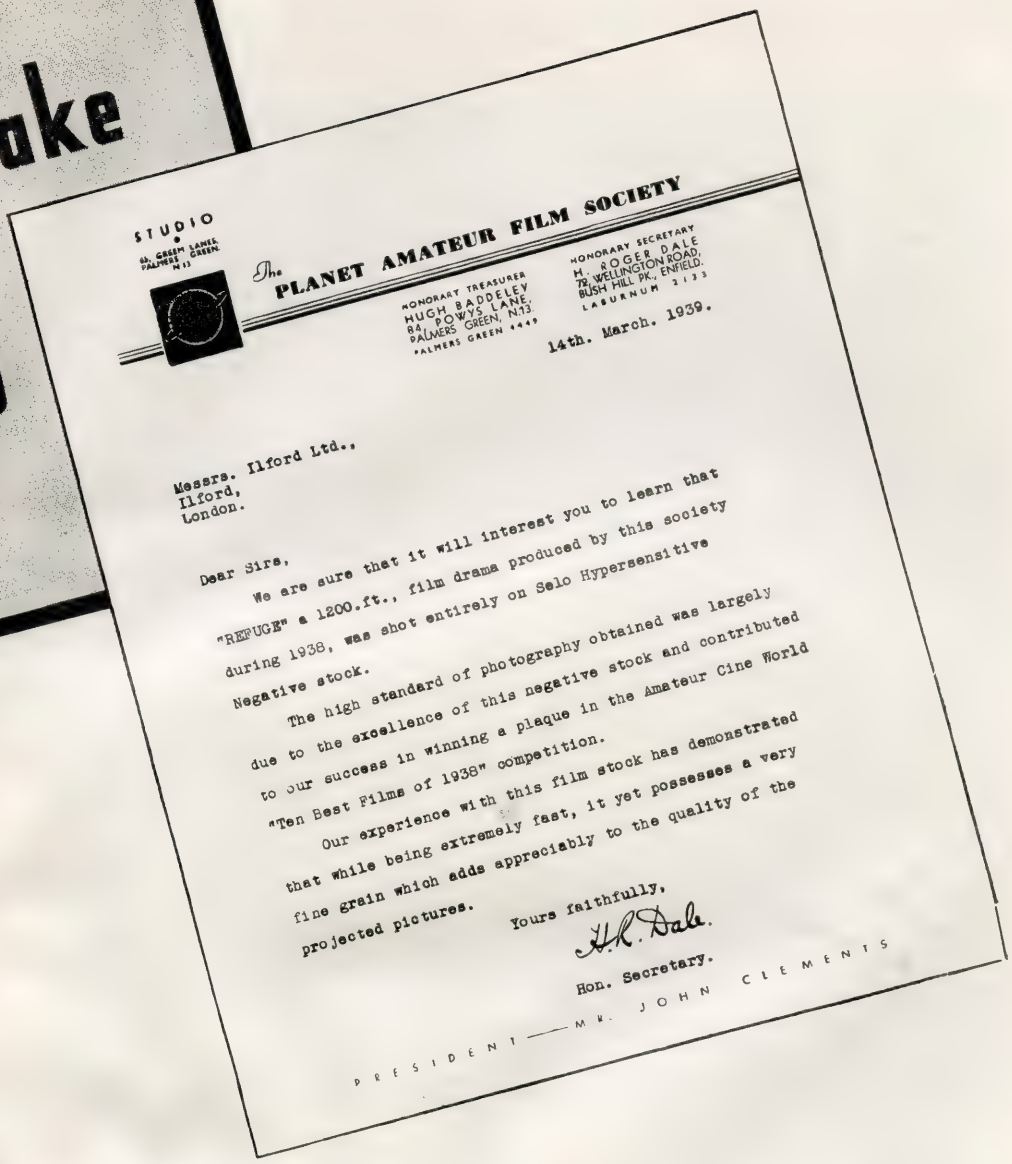
By providing a really satisfactory cut-off at the edge of the image in this manner, the evil effects of scatter in long-focus lenses are very much reduced, and although the design and construction of such lenses frequently make it quite impossible to turn out identically the same contrast as with the standard 1″ lens, it usually happens that the use of a filter will put matters right.

Sizes and Distances of Masking Cut-off (16mm. camera).

Distance from front lens component to mask :	*Area of cut-out in mask :*	*Lens focal length and full aperture :*
1 inch	1 x $\frac{3}{4}$″	1″ lens f/1.5
2 inches	2 x 1$\frac{1}{2}$″	1″ lens f/1.5
4 inches	4 x 3″	1″ lens f/1.5
2 inches	1$\frac{1}{4}$ x $\frac{15}{16}$″	2″ lens f/3.5
4 inches	2$\frac{1}{2}$ x 1$\frac{7}{8}$″	2″ lens f/3.5
2 inches	1$\frac{1}{4}$ x $\frac{15}{16}$″	3″ lens f/4
4 inches	2$\frac{1}{2}$ x 1$\frac{7}{8}$″	3″ lens f/4

The sizes of the areas in the mask vary directly with the distance from the front lens component. Closer limits than the above are possible, but not recommended except to cunning workmen.

How to make prize-winning films



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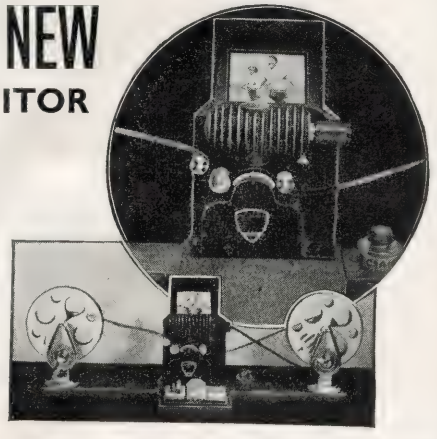
CRAIG PROJECTO - EDITOR

NEW



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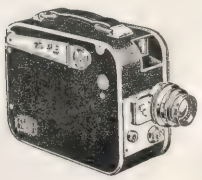

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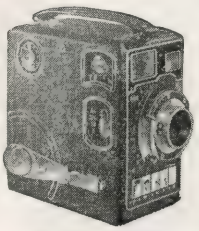

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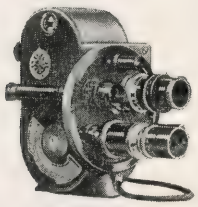

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PATHE "H"

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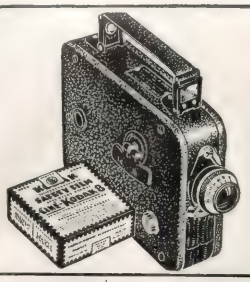

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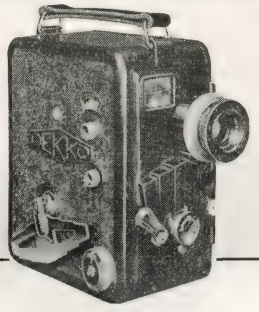

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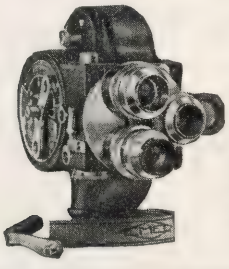

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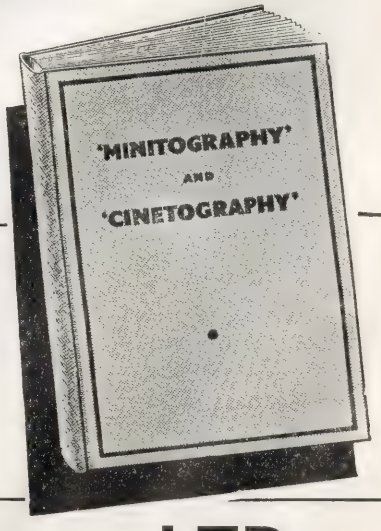

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More About Close-ups

The author has himself produced excellent close-ups (and submitted the film strips to the Editor) by the methods he describes in this article.

IN a recent issue of *Amateur Cine World* was an article, of great interest to users of fixed focus cameras, showing how close-ups can be taken without the aid of supplementary lenses. The writer of it, however, did not subscribe to the advice given, in many text-books and articles on titling, to purchase a selection of Woolworth spectacle lenses. He supported his contention by challenging his readers to try the result of using a spectacle lens even one quarter of an inch in front of the camera lens. Very well, the challenge is accepted!

Using exactly the same type of lens, viz., an f/2.5 T.T.H. with a lens hood 7/16" deep (the only difference being that this was a 20mm. focus lens instead of a 23mm. focus) I have made a title with the aid of a No. 20 Woolworth spectacle lens and have submitted a sample of it to the Editor for his inspection. It is perfectly sharp and clear, despite the fact that the spectacle lens was not a quarter but nearly half an inch in front of the camera lens. So much for that.

To return to the main subject under discussion, the idea of using a washer to increase the distance between the lens and the film when focussing on short distances, instead of using a supplementary lens, is very useful at times. Making washers of paper or thin card glued together and testing the thickness with a micrometer is, however, a messy business. It can be entirely dispensed with by the very simple method of making rings of the required diameter from short lengths of new bare copper wire.

It is comparatively easy to distract the child's attention so that he is not unduly camera-conscious.

Copper wire is accurately drawn to an exact diameter according to the gauge—the various gauges being designated by numbers. The following table gives the Imperial Standard Wire Gauge numbers with the equivalent diameter of the wire in thousandths of an inch. It is important that the wire should be dead straight, as any waves or kinks in it will make the washer equivalent to wire of a greater diameter.

TABLE 1

Diameter of Standard Gauges of bare Copper Wire

I.S.W.G.	Diameter in Decimals of 1 inch (thousandths)	I.S.W.G.	Diameter in Decimals of 1 inch (thousandths)
12	.104	21	.032
13	.092	22	.028
14	.080	23	.024
15	.072	24	.022
16	.064	25	.020
17	.056	26	.018
18	.048	27	.016
19	.040	28	.014
20	.036	30	.012

The formula given in the article previously referred to can be simplified thus :—

$$v = \frac{fu}{u - f}$$

v = distance of lens from image or film
f = focal length of lens
u = distance of object focussed on

but I submit that this well-known formula, used so extensively in optical calculations, is not accurate when dealing with very short distances. In proof of this, consider the following facts.

In Table 2 are shown the theoretical figures for the distance between lens and film and the corresponding thickness of washer required for an f/2.5 lens of 20mm. focus, at full aperture, when focussed on various distances. These have been carefully calculated from the above formula and anyone can check the figures. These figures, purporting to give the thickness of washer required, are not, however, correct in actual practice and I have carried out a series of experiments to determine the actual differences.

Referring again to Table 2, there will be found a column giving the nearest gauge (I.S.W.G.) of wire required to make washers to suit the

with a Fixed Focus Lens

By B. H. REYNOLDS

theoretical thickness for specified distances and in an adjacent column the actual gauge of wire required for those particular distances determined after actual test. Samples of film taken with some of these washers in position have been submitted to the Editor as proof of the accuracy of the test figures.

TABLE 2

For f/2.5 Lens of 20mm. (=.7874″) focal length

Distance focussed on	Distance of Lens from Film	Thickness of Washer required	Nearest I.S.W.G. (Theoretical)	Actual I.S.W.G. req. on test
25 feet	.789″	Taken as standard setting for the calculations below		
20 feet	.790″			
15 feet	.791″			
5 feet	.798″	.008″	35	19
4 feet	.800″	.010″	33	18
3 feet	.805″	.015″	27	17
2′ 6″	.809″	.019″	26	16
2′ 3″	.811″	.021″	25	16
2 feet	.814″	.024″	23	16
22″	.817″	.027″	22	14
20″	.820″	.030″	21	14
15″	.831″	.041″	19	—
12″	.843″	.053″	17	10
10″	.854″	.064″	16	—
6″	.906″	.116″	11	—

It will be observed that the thickness of washers required does not increase at a regular rate, but multiplies rapidly as the distance between the lens and the object focussed upon decreases—particularly when the distance is between 3 ft. and 1 ft.

Let us consider the ratio of increase in thickness of washers required between 4 ft. and 3 ft., 3 ft. and 2 ft., and 2 ft. and 1 ft. Table 3 shows the increase in thousandths of an inch required between these distances, both in theory and in actual practice.

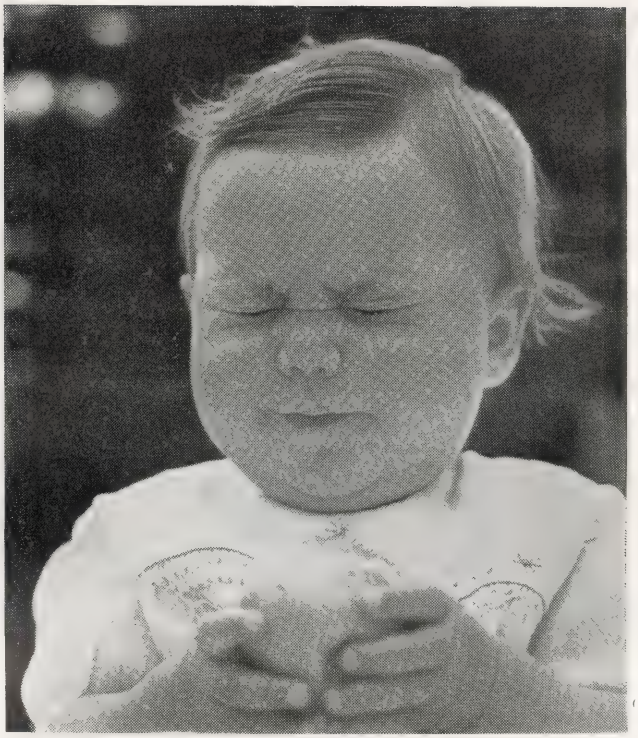
TABLE 3

Approximate increase in thickness of washers required

From	4ft. to 3ft.	3ft. to 2ft.	2ft. to 1ft.	
In theory	5″/1000	9″/1000	27″/1000	approx.
In practice	8″/1000	32″/1000	48″/1000	approx.

Observe that the ratio, in theory, is in the nature of 1—2—3, while in actual test the ratio is 1—4—6.

Another factor which has to be taken into consideration is the depth of focus of the lens

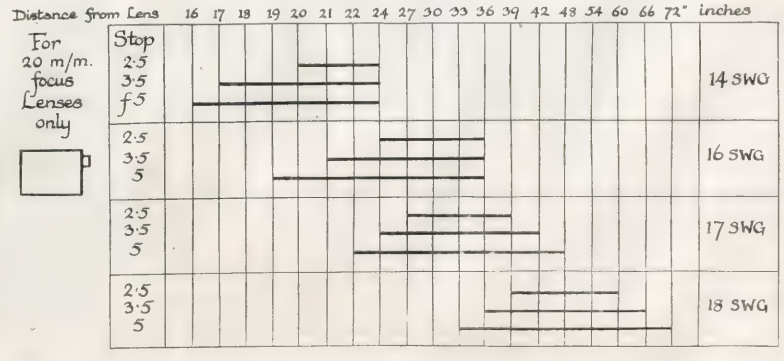


at various apertures. The smaller the stop the closer can you get to your object and the greater the depth of focus. For example, a 20mm. lens focussed on 6 ft., stopped down to f/8, is right for an object 3 ft. away, at f/11 2 ft. 6 ins. away and at f/16 you can get as close as 2 feet. Therefore, when photographing out of doors a consultation of the Depth of Focus tables in "The Amateur Cinematographer's Diary" may save you the trouble of worrying about using either special washers or supplementary lenses.

An examination of Table 2 will show that four washers made from Nos. 14, 16, 17 and 18 s.w.g. wire will cover most requirements and in Table 4 is shown the extra covering capacity of these when the lens is stopped down a little, which should prove useful for reference when titling.

The actual tests mentioned above were carried out with a Pathescope "H" type Camera, fitted with an interchangeable f/2.5 lens. With this particular camera the pressure pad can be completely removed and it is a very simple matter to focus accurately upon a slip of ground glass put in place of the film. The test films taken showed absolutely perfect definition when projected.

TABLE 4



Hold Your Camera Like This

WHILE, of course, it is very desirable to use a tripod, there are occasions when its use is scarcely practicable. Again, not all tripods are suitable for cine cameras. It is not, for instance, advisable to use telescopic tubular metal tripods. They are perfectly efficient with lightweight still cameras, but are neither designed nor intended for use with a comparatively heavy cine camera.

To film steadily without camera support needs a little practice. It must be gripped in the correct manner (see illustration). Note that the position is adopted from that of the rifleman. After all, his problem is very similar to ours, and he was learning to aim and steady his rifle long before the cine camera was even thought of.

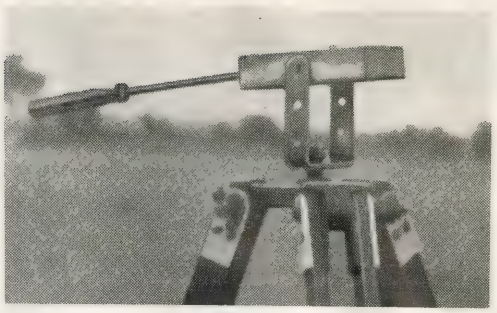
Tense Muscles Mean Involuntary Movement

Note the essentials—the position is easy and comfortable. Tensing the muscles to secure steadiness makes for certain failure. The body is at an angle of approximately 42° to the line of sight, with the feet spaced to give easy balance. The left hand supports the camera and presses it to the face, while the right hand steadies it and operates the starting button. Practise so that you can operate the starting button without jerking the camera, or as any rifleman will tell you—never press the trigger, always squeeze it.

The elbows point downwards ; some people advise that they should be pressed into the sides, but I cannot agree with this, for I have found that doing so caused my breathing to be registered on the film in the shape of an even and regular up-and-down movement of the screen image.

Actually the standing position is the least steady of any. It is a physical impossibility to stand perfectly motionless for even 10 seconds. One sways ever so slightly, despite all one's efforts. There are two remedies : first, sit down to the job ! Dig your heels well in so that they won't slip, then rest your elbows just above your knees and turn yourself into a sort of human tripod. This position gives surprisingly steady results.

The second remedy is one which should be used whenever possible. In a nutshell—enlist the aid of natural supports : a convenient tree, wall, rock, gatepost or other solid support against which you can lean and steady yourself while you shoot. R.W.



A Pan and Tilt Tripod for Less than 5/-

PAN and tilt tripods are so expensive that many amateurs are not fortunate enough to possess one. On the other hand, a tripod is far from a luxury—it is a necessity to any amateur cinematographer who has progressed beyond the elementary stages. One has only to see the rock-steady pictures a tripod produces to realise how valuable it is.

For those who are not willing or able to pay the £4 or £5 to buy the ready-made article, this very serviceable tripod with both pan and tilt movements can quite easily be made in an evening, and it really gives a smooth pan and pleasantly stiff tilt, both of which can be adjusted in a moment.

The parts required are :

1 Army surplus 2-section wooden tripod. (This can be obtained for 3/6, address on application).
1 strip of brass 8⅜″ x ¾″ x about ⅛″ thick. (Alternatively, two bright steel angle brackets from Woolworths—see end of text).
1 hardwood block, 2″ x 4″ x ⅞″.
1 ¼″ carriage bolt, 1″ long.
1 ditto, 2″ long, with three nuts and one ⅞″ diam. washer.
3¼″ length of 2 BA threaded brass rod, with 6 nuts and 6 washers.
1 Woolworth's all-insulated screwdriver, 10″ long.

First, the special bolt in the centre of the tripod head is discarded. This is done by removing a grub-screw in the wing nut, and then unscrewing the nut. The 2″ bolt is passed through the centre hole in the tripod from underneath and is tightly secured with a nut on top, first placing a washer under the nut, as the nut itself is too small to cover the hole.

The tripod described in this article.

The strip of brass should next be prepared. A ¼″ hole is drilled half way along its length, in the middle, and a $\frac{3}{16}$th inch hole is drilled ⅜″ from each

(*Continued on page* 238)

CHOOSING A FILM FOR YOUR HOLIDAY PICTURES

Holiday pictures are usually taken mainly outdoors and under varying lighting conditions, mostly fairly bright. In these circumstances a wise choice will be

GEVAERT ORTHO REVERSAL

It possesses ample speed to cope with dull days and ample latitude to allow for widely varying conditions, while its price offers a substantial measure of economy, or looked at in another way, more film for the same money.

If, on the other hand, you are an enthusiast for cloud effects, etc., and insist on panchromatic stock, choose

GEVAERT PANCHRO REVERSAL MICROGRAN

It has the same speed as Ortho Reversal, but can be used also for interior work under artificial light where lighting is good. Fine grain combines with true monochromatic rendering of all colours to give a first-class film for all-round work. ★

★ If you want to attempt serious indoor shots under artificial light, you should choose Gevaert Panchro Reversal Super—a super sensitized emulsion for adverse conditions.

Gevaert Films are available for 8mm. (25ft. double run), 9.5mm. (30ft. Link Charger, 50 and 100ft. spools) and 16mm. (50 and 100ft. spools). The 9.5mm. 50ft. spool is suitable for use with the Bedford Patent Spool Attachment for the Standard Dekko Camera.

Rely on Gevaert

GEVAERT LIMITED, ACTON LANE, HARLESDEN, LONDON, N.W.10.

Normal speed film should be used for shots of this kind in which there is plenty of light available.

OUT of DOORS

OF course you have been shooting out of doors for some time now and enjoying the wide range of subjects which present themselves. What film are you using ? So many people are convinced that the ultra speed super-sensitive panchromatic types of film are ' the best and latest thing,' that without hesitation they use them for all their work. Hyper and super sensitive material is a specialised material made for special purposes. Its chief use is in artificial light, to which it is particularly sensitive. It does not follow, however, that it is best for out of doors, except at night time.

When daylight is available, high film speed becomes much less important. Even on a comparatively dull day the amount of light present, as compared with working in artificial light, is enormous, and consequently normal speed panchromatic and orthochromatic film become suitable. They are, in fact, better than super-sensitive material for more than one reason. Normal speed material has smaller grain than the extremely fast emulsions. Super-sensitive film has an exaggerated response to red which will render lips pale and featureless, even when heavily made up, will make healthy sun-tanned faces look paler than nature and often destroys much of the character in a portrait.

Human Skin Well Recorded on Ortho

Normal speed panchromatic film has not this excessive sensitivity and gives much more natural renderings of these subjects. Orthochromatic film, though it is to a large extent 'blind' to red, is still quite adequate for portraiture. Human skin contains much yellow, which is well recorded on orthochromatic film, and so the only effect of using this material will be for healthy flesh tones to appear somewhat darker than normal—in fact, the subject may appear sun-tanned with rich, dark lips. For colours other than red there is not a great deal to choose between the two materials.

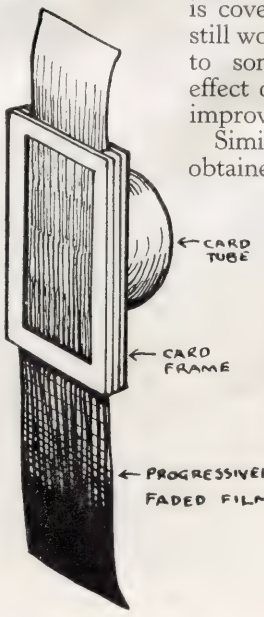
Quite an important point that will commend itself to most of us is the fact that the normal speed materials are much less costly than the super and special types of film.

One effect of the slight difference in colour rendering between orthochromatic and panchromatic films is that the former tend to give more contrasty, 'brisker' pictures, which are definitely preferred by some workers. There is, however, a greater tendency for orthochromatic stock to give white skies, owing to the proportionately greater sensitivity of ortho. to blue. Even without a filter, panchromatic film will give more interesting skies, combined with a softer general tone. This type of picture has many adherents.

The values of your pictures can always be enhanced by the use of filters. Such filters as the Ilford Alpha (2x); Ilford 9.5mm. filter (1½x) ; the Ensign yellow filter for ortho (2x); the Pathescope amber light filter (4x) and the Optochrom No. 1 (2x), used on orthochromatic film with the increase in exposure indicated in the brackets will greatly enhance general quality and, in particular, will render the sky to its correct tone and stress the presence of interesting cloud forms. The filters cannot, of course, effect such improvement in sky quality if it is covered in grey mist, but are still worth using because they will to some extent cut down the effect of the mist, while generally improving the tones of the picture.

Similar improvements can be obtained on panchromatic film

FIG. I



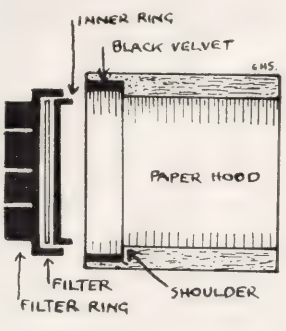
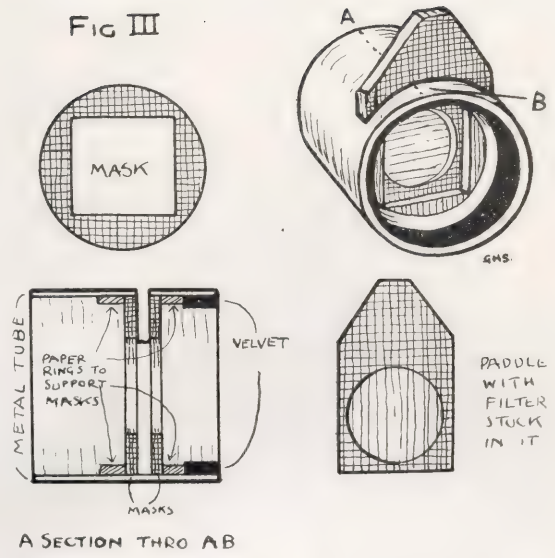


FIG II

by using a green or yellow-green filter, because, generally speaking, the green sensitivity in panchromatic film is depressed somewhat relative to the other colours. The filter favours this colour while at the same time holding back some of the other unwanted colours in manner similar to the yellow filter. Such panchromatic filters and their multiplication factors are Ilford Alpha (2x) ; Ilford Gamma (5x) ; Ilford Delta, a yellow filter (4x) ; Kodak K3 (2x) ; Pathescope Amber (4x) ; Ensign Green Medium (3x) ; Optochrom Universal Green (1½x to 2x) ; Dallmeyer glass filter (2x, 3x and 4x, giving different degrees of correction).

Most normal speed panchromatic and orthochromatic 9.5mm. film may be regarded as being in A.C.W. Speed Group Class A, 400 to 600 H & D., 20 to 24 Scheiner, 12 Weston. It will be seen that there is plenty of room for increasing the exposure to the degree necessary to make allowance for the presence of the filter. For



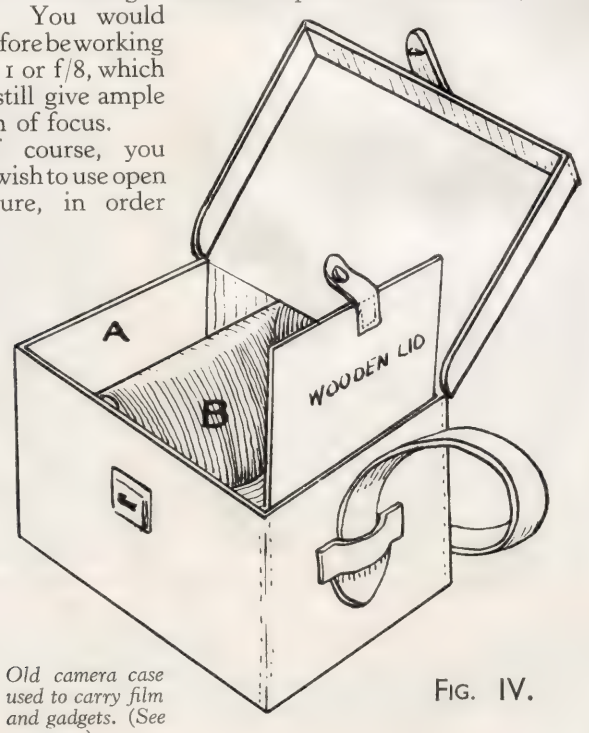
WITH 9.5mm.

Other articles on 9.5mm. filming were published in our March and May issues. They dealt with the care of the camera, loading the film, avoidance of scratching, and simple methods of processing short lengths. If you come up against any problem in your 9.5mm. work our contributor will be pleased to help.

By GEORGE H. SEWELL, A.R.P.S.

example, using a 4x filter, if the normal exposure is f/11 at 16 pictures per second, the lens must be opened two stops to f/5.6. That is an extreme case. Most of the filters mentioned only require a movement of one stop, while the average summer exposure is around f/16 to f/11. You would therefore be working at f/11 or f/8, which will still give ample depth of focus.

Of course, you may wish to use open aperture, in order to obtain the advantages of differential focussing, which will allow you to keep some planes of your picture sharper than others. This can be accomplished by using neutral density filters. These are neutral grey, as their name implies, and merely increase the necessary exposure without altering the colour balance. They can be obtained from all the makers of filters.



Old camera case used to carry film and gadgets. (See page 234).

FIG. IV.

I have even worked with some success using a piece of fixed out roll-film dyed with fading solution, but this is not entirely satisfactory as the colour tends towards blueness. It is, however, not at all a bad way of making up a fading filter. The film, in strip form, is dyed to a progressive series of densities, by lowering it progressively into a pot or jar containing the solution, and is afterwards moved in front of the camera lens in a suitable chute. It is easy to make one with card as in Fig. 1.

Least Expensive Way of Using Filters

If you decide to try filters, do so systematically. The least expensive way is to obtain gelatine filter material, the price of which is about 4d. per square inch. This has the advantages that it can be cut readily to size and will not cause distortion of the picture if used with normal care. On the other hand, it is very susceptible to damage from finger prints and scratching. But with care it will last a considerable time.

Having your filter, find a suitable subject. Take an exposure meter reading and make a record of it. Now, starting one stop below normal exposure, make three successive exposures, opening up one stop after each. Then repeat this with a filter in position, *but remember* to multiply the meter reading by the filter factor to find its *normal* exposure level. Then make the series of three exposures as above. Repeat this with any other filters you may have to test. Subsequent examination will tell you the behaviour of the filters in a much more accurate manner than if you had merely used them haphazardly on casual shots.

Mounting the filters requires care. Most 9.5mm. cine cameras are fitted with lenses in deep hoods, so that the glass is well protected from light outside the picture area. It is equally important that filters, whether plain

(*Continued on page 234*)

. . . . . For Super Cine S

Our business has been built up on Service and no effort is spared by our staff to ensure that every customer is a really satisfied client. We know full well that satisfaction means more business from those who have been good enough to buy from us, and furthermore, that new business will transpire as a result of the recommendations of these customers.

SECONDHAND CAMERAS . . . . .

8mm. CAMERAS

8mm. Cine Kodak, f/3.5 Kodak Anastigmat lens, universal focus, direct vision finder, footage indicator. Almost new **£7 10 0**

8mm. Cine Kodak, f/1.9 Kodak Anastigmat lens in focussing mount, direct vision optical finder. Very good condition **£10 19 6**

8mm. Ditmar, f/1.8 Berthiot Anastigmat in focussing mount, speeds 16 and 32, hand crank, lens aperture and footage indicator can be seen through the direct vision optical finder with parallax adjustment. As new **£13 17 6**

8mm. Siemens, f/2.5 Busch Glaukar Anastigmat lens, in focussing mount, 4 speeds 8-64 prolonged or short run, with automatic coupling to aperture, single pictures, built-in optical direct vision and waist level view finders, footage indicator, camera uses ordinary double eight film which is loaded into a cassette. Condition as new **£24 10 0**

9.5mm. CAMERAS

9.5mm. Dekko, f/1.9 Dallmeyer lens in focussing interchangeable mount, 3 speeds, stills, direct vision optical finder and footage indicator. Nice condition **£7 10 0**

9.5mm. Ditmar, f/1.8 Berthiot in focussing mount, 2 speeds 16 and 32. Hand crank movement for trick work, footage indicator and lens aperture both visible through the direct vision optical finder which has adjustment for parallax. As new **£10 17 6**

9.5mm. Cine Nizo, takes 30 ft. Pathe chargers, f/2.8 Meyer Trioplan in focussing interchangeable mount, direct vision and angular view finders, footage indicator. Very compact and flat. As new **£9 17 6**

9.5mm. Ditmar, f/2.9 Cassar lens, universal focus, 2 speeds 16 and 32, hand crank for trick work, footage indicator and lens aperture visible through direct vision optical finder, which is also compensated for parallax. As new **£8 17 6**

9.5mm. Pathe H, f/1.9 Berthiot Anastigmat lens, variable speeds, 10, 16, 32 ... ... **£9 9 0**

9.5mm. Pathe Motocamera B, f/3.5 lens. Nice condition **£3 5 0**

16mm. CAMERAS

16mm. Agfa Movex, f/1.5 Symmetar lens (interchangeable), speeds 8 and 16, built-in optical direct vision finder, footage indicator, carrying case. Excellent condition and perfect order **£13 10 0**

16mm. Filmo 70, f/3.5 Cooke anastigmat lens, universal focus, speeds 16 and 32, optical direct vision finder, footage indicator, nice condition ... **£10 17 6**

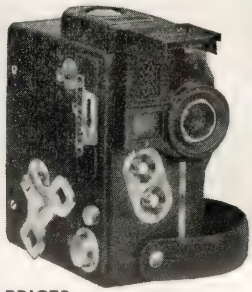
16mm. Magazine Cine Kodak, f/1.9 Kodak Anastigmat lens, speeds 8, 16 and 64, simple cassette loading, multiple view finders for six lenses. Cost £40 0 0. As new **£29 10 0**

16mm. Zeiss Movikon, f/1.4 Zeiss Sonnar lens, interchangeable, range finder focussing, adjustable speeds, single picture device and time exposures, adjustable shutter sector, delayed action release and automatic stop after predetermined length of film has run through, direct vision and angular view finders, footage indicators. As new **£64 0 0**

16mm. Ensign Super Kinecam, turret head, f/2.8 Dallmeyer lens, speeds 8, 16, 24, 32 and 64, patent tri-optic synchronising view finder, motor drive or hand crank, complete with case. Nice condition. **£16 17 6**

16mm. Ensign Kinecam "B" f/2.6 Cinor in focussing interchangeable mount, 3 speeds 8-64, hand crank for trick work, optical direct vision finder, footage indicator, and case. Nice condition ... **£8 17 6**

DITMAR CAMERAS NOW REDUCED IN PRICE



These cameras are extremely well made and offer several features over some of the other cameras on the market. Good optical equipment, built-in exposure meters, either optical or photocell, 2 speeds 16 and 32, back wind for trick work etc., continuous run lock and parallax adjustment, etc.

PRICES :	*Optical Meter*	*Photocell*
8mm. Berthiot Cinor f/2.5 fixed focus	**£13 15 0**	**£19 15 0**
8mm. Berthiot Cinor f/1.8 focussing	**£17 10 0**	**£23 10 0**
9.5mm. Cassar f/2.9 fixed focus	**£12 17 6**	**£18 17 6**
9.5mm. Berthiot Cinor f/1.8 focussing	**£16 17 6**	**£22 17 6**

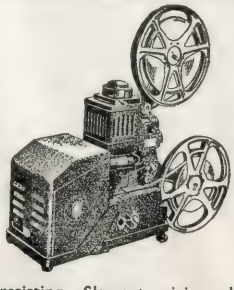
NEW!! SIEMENS 8R

Fitted with f/2.2 Sironar lens, universal focus, single speed, cable or press button release, back winding feature for mixes, very light and easy threading Price **£19 17 6.**

PATHE VOX TALKIE for 9.5mm. FILMS

Let us give you a demonstration of this machine in our showroom, you will be surprised at the quality. Important points of the "Vox" are as follows :

Construction—Precision-built mechanism with solid die castings throughout, ensuring smooth and silent running so essential for Talkies.



Capacity—900 ft. of 9.5mm. film — 25 minutes without changing reels with sound, 36 minutes uninterrupted Show with silent.

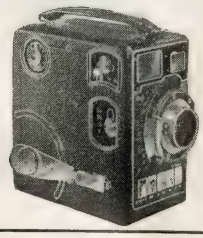
Gear Change — choice of either 16 or 24 pictures per second, the former for silent, the latter for sound.

The Lamp — Low voltage, high efficiency 13 amperes with special high resisting filament giving brilliant performance.

Current—For use on all A.C. mains from 110 to 250 volts, 50 cycles—ordinary house lighting.

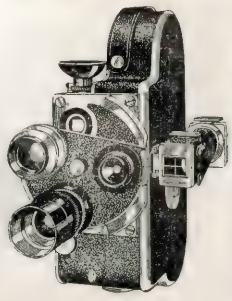
The Pathescope Vox comprising projector, sound-head, amplifier, loudspeaker and carrying case. **£60 0 0** complete.

SIEMENS C.2. The only 50 ft. Magazine loading Camera with Range Finder focussing.



16mm. 50 ft. cassette loading, f/1.9 Meyer Optimat lens, focussing 20 in. to inf., 4 speeds 8-64, stills, direct vision optical view finder with coupled rangefinder and automatic parallax adjustment, footage indicator and position for cable release. Price **£52 10 0**

Paillard Bolex Came



8mm., 9.5mm. and 16mm.

3 lens turret, 5 speeds 8-64 frames, single pictures and time exposure, positive back wind for trick work, etc., visual focussing, prolonged run and audible footage indicator, direct vision optical finder giving angles of view for 15mm., 25mm. and 75mm. lenses and parallax adjustment.

PRICES :

Model H.16 with f/1.5 Dallmeyer lens **£45 0 0**

Model H.16 with f/1.4 Leitz Hektor lens **£52 10 0**

Model H.9 with f/1.5 Dallmeyer lens **£45 0 0**

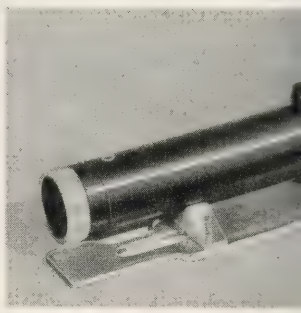
Model H.8 with f/1.9 Dallmeyer lens **£43 10 0**

EVER-READY CARRYING CASE

for 8mm. Filmo. Something new, quick and easy to use. Camera is only removed from case when film has to be changed. In use it is only necessary to drop down the front and film in the ordinary way. Price **25/-.**

A NEW BOOK

"How to Make Good Movies" is a veritable mine of information about most of the subjects the average person wants to know. It is well illustrated and contains information on such subjects as angle shots, continuity, double exposure, fades and trick work, etc. Price **10/6** or **11/-** post paid.



REAR FOCUSSER FOR

Owners of Paillard Cameras, especially those welcome this new accessory. The purpose lens to be focussed visually from behind. A that the visual focusser is on the top, and wh persons of average height cannot see into th comes this difficulty by "seeing round the The Rear Focusser fits into the secondary permanently on the camera. No eyepiece accommodate the one on the camera ...

R. G. Lewis (Cine), 202, Hi

ervice try "202" . . . .

Our service includes 2 years' free servicing of all apparatus, overhauling and 6 months' guarantee with all secondhand cameras and projectors, 7 days' approval for secondhand goods, Hire Purchase terms arranged up to 24 months, unique free catalogue service, information bureau and above all, that real desire to satisfy. Try us next time, we feel sure you will not regret it.

NOW IN STOCK **ZEISS MOVIKON K.16 fitted with f/1.4 Zeiss Sonnar lens**

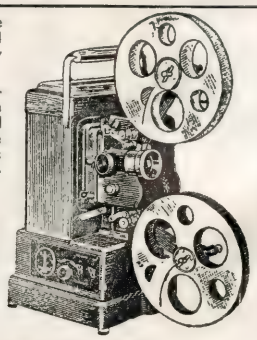
16mm. 50 ft. magazine loading, interchangeable lens, 4 speeds 8-64 frames, single pictures, direct vision optical view finder with parallax adjustment for long focus lens. A delightful camera to handle. Price **£41 10 0**

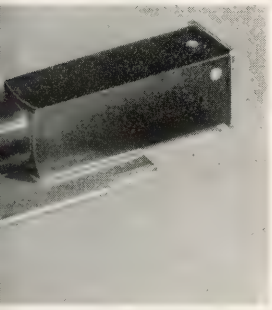
neras and Projectors

These projectors represent some of the most popular models, and are guaranteed to give really excellent results.

Specification: Ammeter controlled, 500 watts lamp, fan cooled, reverse and stills, all geared mechanism, complete with resistance for all voltages 100-250 A.C. or D.C. and conversion parts.

Model G.916 for 9.5 and 16mm. films **£45 0 0**
Model G.816 for 8 and 16mm. films **£45 0 0**
Model G.3 for 8, 9.5 and 16mm. films **£52 10 0**
SEE THE PAILLARD TALKIE, G.3 Model **£120 0 0**





PAILLARD CAMERA

se who use a tripod, will be certain to e of the Rear Focusser is to enable the A peculiarity of the Paillard Camera is when the camera is mounted on a tripod the eyepiece—the Rear Focusser overhe corner" for you.
view finder position and may be left e is supplied as the focusser is made to ... ... Price **£3 3 0**

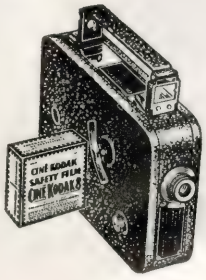
SUMMOL LENS CLEANING OUTFIT

So many people overlook the importance of having a clean lens and wonder why results show poor definition and a general flatness. Don't let your cine films be spoilt for this same reason.

Invest in a cleaning outfit which comprises lens cleaning solution, camel hair brush, chamois leather and polishing tissue. Price **3/6.**

SEND FOR A COPY OF OUR SECOND-HAND LIST—POST FREE

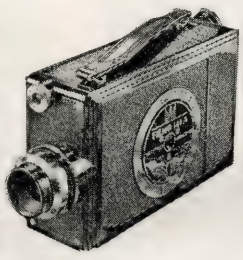
CINE KODAK 8-mm. CAMERAS



A full range of these models is now available at prices from £10 upwards. General specification comprises, direct vision optical finder, footage indicator, good quality lenses and all are complete with carrying case.

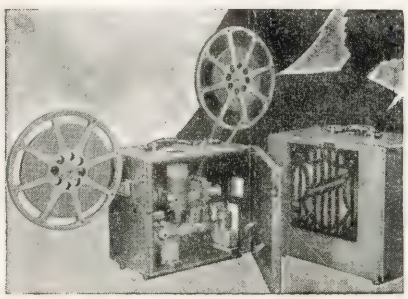
Model 8/20, f/3.5 lens **£10 0 0**
Model 8/20, f/1.9 lens **£15 0 0**
Model 8/20, f/1.9 lens, interchangeable ... **£20 0 0**
Model 8/60, f/1.9 lens, interchangeable ... **£25 0 0**

BELL HOWELL MODEL 141



For 16mm. film. Takes Kodak Magazines with interchangeable lens fitting variable speeds, 8, 16, 24 and 32, projected image optical view finder, fitted with f/1.9 Lumax lens, complete with carrying case ... **£39 0 0**
F/2.8 Cooke **£35 15 0**

16mm. FILMOSOUND 138R PROJECTOR



Bell & Howell apparatus is recognised as being among the very best on the market and this new model is certainly living up to its name.
Specification. 750 watts fan cooled lamp, 10 watts undistorted output, reverse and stills, 2 speeds for sound or silent, volume and tone controls, plug for microphone or gram, tilting adjustment, 1,600 ft. arms, separate lamp switch and built-in pilot light. Complete in Blimp case and separate speaker case. **£119 0 0**

SECONDHAND PROJECTORS . . .

8mm. PROJECTORS

8mm. Kodascope 8/35, 200 watts lamp, self contained resistance, automatic rewind, tilting screw, 200 ft. reel, excellent condition **£8 15 0**
8mm. Eumig, 250 watts lamp, fan cooled, optical framing, built-in motor resistance 100-250 volts A.C. or D.C. Nice condition **£10 17 6**
8mm. Siemens H.8. 200 watts lamp, fan cooled, highly perfected optical system giving large brilliant pictures, reverse and stills, hand rewind, accommodates 400 ft. reels, self contained resistance. Complete with cover. As new **£28 10 0**
8mm. Kodascope 50R, 200 watts lamp, fan cooled, tilting adjustment, enclosed resistance for A.C. or D.C. As new **£9 9 0**

9.5mm. PROJECTORS

9.5mm. Pathe Imp, motor drive, super attachment, resistance for all voltages 100-250 A.C. or D.C. complete with reel. Nice condition ... **£4 10 0**
9.5mm. Pathe Kid, hand crank, super attachment for 300 ft. reels, complete with resistance for all voltages 100-240 A.C. or D.C. Nice condition. **£1 7 6**
9.5mm. Dekko, motor drive with speed control, built-in resistance, super attachment for 300 ft. reels and case **£4 5 0**
9.5mm. Eumig P.III Projector with 250 watts lamp, 35mm. lens, still picture device, quick loading sprockets, works direct off mains, no resistance required. Complete with case **£10 17 6**

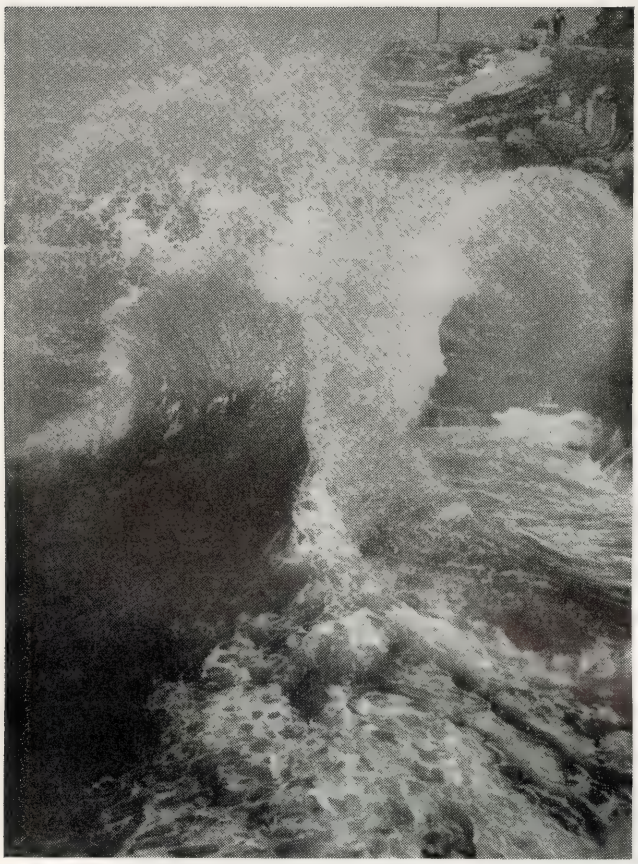
16mm. PROJECTORS

16mm. Keystone, 300 watts lamp, geared rewind, tilting adjustment complete with resistance for all voltages, 100-250 A.C. or D.C. Almost new **£13 10 0**
16mm. Victor, Bronze model 20, 750 watts lamp, film tripping device, reverse and stills, 2in. Dallmeyer maxlite lens, screw tilting adjustment, complete with carrying case. As new **£31 0 0**
16mm. Siemens Standard, bronze model, 250 watts lamp at 50 volts, ammeter control, enclosed resistance, speed control, stills, quick automatic rewind, 2in. lens, complete with carrying cover. Excellent condition **£37 10 0**
16mm. Eumig P.III, 250 watts lamp, air cooled, stills and geared rewinder. Very nice condition **£10 17 6**
16mm. Ampro, 500 watts lamp, reverse and stills, automatic rewind, tilting adjustment, complete with case. Nice condition **£27 10 0**
16mm. Ampro, 750 watts lamp, fan cooled, 2in. lens, reverse and stills, automatic rewind, separate lamp switch, tilting adjustment, complete with case. Excellent condition **£31 0 0**
16mm. Siemens "Home," Grey, 200 watts lamp, speed control, reverse and stills, optical framing, enclosed resistance, complete with cover. Unused. **£26 10 0**
16mm. Ensign 100B, 250 watts lamp, fan cooled, stills, separate lamp switch, framing and tilting adjustments, resistance for all voltages 100-250 A.C. or D.C., projector housed permanently in case **£13 10 0**
16mm. Kodascope model B, self threading of film, with reverse, stills, fast rewind, 200 watts 4 amp lamp, 2in. lens, complete with resistance and carrying case. Cost over £100 ... ... **£16 10 0**
16mm. S.P. Wundatone, 300 watts lamp with fan cooling, speeds control for sound or silent films, built-in transformer for 100-250 volts A.C., volume and tone controls with plug for microphone or gram. Complete with speaker **£35 0 0**
16mm. GeBescope K16, latest model, 4 watts, undistorted output, 1,600 ft. arms, almost new. Cost £89 5 0 ... ... **£62 10 0**

gh Holborn, W.C.1. Chancery 6954-8

Out of Doors with 9.5 m.m.

(Continued from page 231)



To create a feeling of excitement in shots of heavy seas, cut at the peak of the wave, so that you get a series of sudden assaults.

gelatine or gelatine mounted in glass or homogeneous glass filters, should be similarly protected, otherwise the quality of the picture will suffer. If you have your filters mounted in glass, have them put into cells with deep hoods that will fit your present lens hood, or have them in cells which will slip down inside the existing hood.

As I am constantly using a wide variety of filters for various purposes it would be too expensive for me to have them all mounted in glass, so I have devised a number of ways of mounting gelatine filters which are quite efficient.

Filter Cells

Most types of camera have a small cylindrical flange at the front of the lens, and this provides a point of contact for the filter holder and hood. There are proprietary filter cells on the market in which the filter is held in position by means of an inner ring which presses down or screws into an outer ring. The back end of this outer ring is split into tiny segments which press inwards or outwards on the front of the lens hood.

Such a cell can be extended by means of a paper hood, made in the well-known manner by winding it round a wooden former. It is desirable that the hood should be built up with an internal shoulder as shown in Fig. II, with the portion which fits over the lens hood covered with a piece of black velvet such as is used for the light traps of plate holders.

I have also made myself a useful series of combined lens hoods and filter holders from the aluminium cylindrical containers provided by some makers for miniature camera film. There is some choice in diameter as, for instance, the container which holds a loaded cassette is about 35mm. in external diameter, while a darkroom refill container is only about 30mm. In Fig. III one of these is shown made up into a holder which permits the rapid interchange of a range of several filters. They are mounted in card paddles and are protected by being kept in a slotted box of card. I used an existed card box and added the card spaces which are held in position with Croid glue. It can only be used on a lens which does not revolve.

Carrying the Filters

In my own hood, the end which fits the lens hood is built up with card, but it is possible to obtain sufficient hold in some cases by slitting the end of the tube into tiny segments and bending them in or out as desired.

When you have made up a number of filter assemblies it will be desirable to find some means of carrying them about with you. If you keep them in your pocket they may become crushed, or covered with dust and fluff. I recently saw the problem solved in an excellent way by a fellow worker (Fig. IV). He had acquired an old camera case, evidently made for a substandard camera, and he used this to carry his film as well as his extra gadgets. This left the camera and camera case quite free.

Compartment A in his case was for filters, a couple of spare lenses and a cleaning brush, in suitable boxes and containers. Compartment B was a loose card box, thickly padded inside and lined with black velvet, and with the lid also padded and fitted with a tag and a snap fastener. When the lid was closed the box was light-tight. My friend used to unwrap a sufficient number of chargers before starting for the day's work and put them in the compartment. He could thus obtain a fresh charger instantly when on the job, without the delay for unwrapping.

To Save Confusion . . .

A card was used to separate the exposed from the unexposed chargers, and to save confusion he kept a few pieces of adhesive tape stuck on the outside of the wooden lid of the compartment, and placed one of these across the mouth of each exposed charger as it was placed in the box.

While I do not use such an elaborate arrangement, I have found the Gevaert half-chargers very useful for carrying supplies of film. I keep them in the bottom of a deep camera case, unwrapped, but covered by a crumpled-up black focussing cloth.

A scene from "Jesse James" in the making—Technicolor film released this month.

IT'S THE DIRECTOR WHO MATTERS

—And one, whose name is less well-known here than it should be, has produced a very good piece of work in a film released this month.

By
A. VESSELO

THE exact relative importance to a film of the scenario, the actors and the director will always be a matter for argument ; and, in fact, it varies to some extent from film to film. But one thing is certain : the assessment of relative values made by the casual film-goer is quite inaccurate. To the man-in-the-street the actor always comes first and the director last ; while the ' story ' is usually something to blame when a favourite star does not live up to expectations.

That is probably why the name of Leo McCarey is still so much less known here than in Hollywood, though he has made numerous films and is one of the most brilliant of craftsmen. He has directed the Marx Bros. ; but then nobody knows or cares who directs a Marx Bros. film—the Marx Bros. themselves are considered enough. He made *Ruggles of Red Gap*, but here his admirable professional skill was overshadowed in the public eye by the appearance of Charles Laughton. And with *The Milky Way*, people were too busy telling one another that Harold Lloyd was ' slightly *demode*, you know,' to realise what an absolutely masterly piece of construction the film was.

A Clever Job of Work

Since then he has made other films of note, and his name has become a little better known over here ; but the way in which it is still often passed-over is fully shown in his latest work, the romantic comedy, *Love Affair*, which to most people is simply a matter of Charles Boyer and Irene Dunne. Yet this film is primarily a clever job of work by the director—aided by good star-material, and somewhat hampered by undeniable tendencies in the plot, as it goes on, towards sentimental melodrama.

McCarey manages to individualise quite ordinary incidents. Thus his treatment of the old lady playing the piano is excellent. Another director would have emphasised merely the content of the melody, without bothering about the way it was played ; but McCarey knows better. He shows us in close-up her hands trembling over the notes, and he shows us also her head, in a separate shot, moving nervously, as, with some difficulty, she plays ; while the music that reaches our ears from the sound-track is genuinely quavering, as an old lady's playing would be. This does not spoil our appreciation—quite the contrary : it makes the incident impressively realistic.

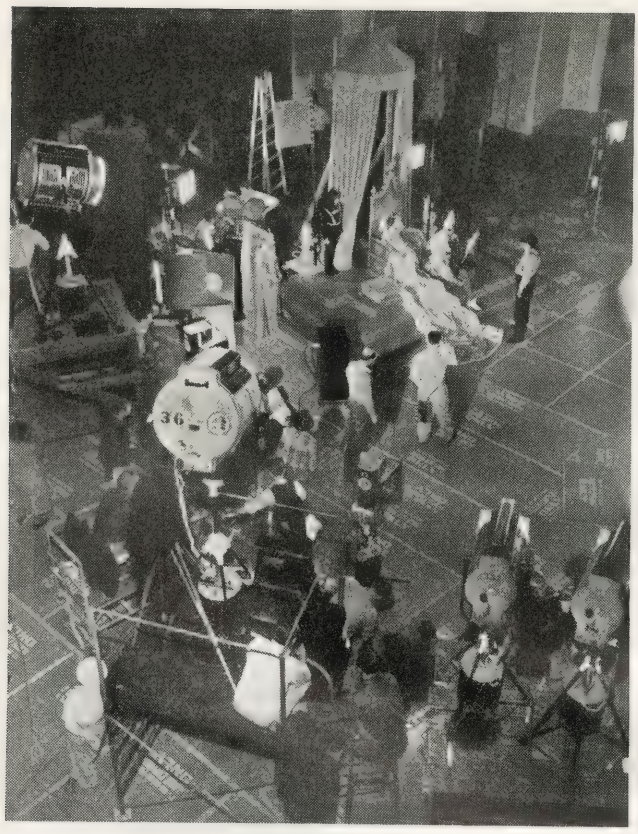
Effective Under-Statement

It is unfortunate that after this the same melody is too blatantly made use of as a sort of sentimental motif, which recurs in the background whenever an implied reference to the old lady is required ; but then the basic theme of *Love Affair is* frankly sentimental, and that, one must confess, is all there is to it. On the other side there are some very useful examples of effective under-statement, of which we may quote the passage where Irene Dunne, on her way to meet Charles Boyer, is knocked down by a car and badly injured. A slightly melodramatic incident, perhaps ; but there are no melodramatics at all on the surface.

She leaps excitedly from her taxi, and her taxi-driver looks smilingly after her out of the frame. Suddenly there is the sound of brakes—not very loud—and his expression changes. He jumps to his feet in consternation, and the camera follows him across the roadway, where we see a crowd beginning to gather in the distance, and hear a muffled hum of voices. Without more ado (and without showing the accident proper) the camera conveys us upwards from here to the rooftop where Charles Boyer, unaware of the accident, is waiting.

Also among the August releases is the problem-comedy, *Yes, My Darling Daughter*, of which the comedy-element is quite amusing in passing, but the problem-element is largely fictitious. The body of the film,

(Continued on next page)



One of the sets for "The Little Princess," latest Shirley Temple vehicle in Technicolor.

following presumably the lines of the original play, offers us little to comment upon ; but the immediate opening, which is pure screen-stuff, is well worth noting. It runs as follows :

SHOT 1 : LS train approaching camera in diagonal (left to right)
2 : CU, inside train, of Roland Young sitting facing camera and looking earnestly out of window, left of screen
3 : LS fast car approaching camera down roadway
4 : CU Priscilla Lane at windscreen of car facing camera
5 : LS train and car *seen side by side* approaching camera (train on right of screen, car on left)
6 : CU, inside train, of Roland Young still looking out of window. Camera now so placed at his side that the object of his anxious contemplation is visible through window—the girl in the car, racing recklessly alongside the train.

The above, which leads eventually to the first meeting of the two characters at the station when the train pulls in, is a clear example of systematic editing to establish a situation. There are two items—call them A and B. The scheme then goes : A (LS followed by CU) ; B (LS, CU) ; AB (LS, CU). It is almost mathematical in its simplicity.

At the other end of the scale in technique from the light stage-comedy type, represented by the remainder of *Yes, My Darling Daughter*, is the latest Cagney film, *Oklahoma Kid*, a good six-shooter Western of the kind that the Americans know so well how to make. They have been making them successfully since 1903, and there is no reason to think that they will ever stop making them successfully. One thing about such films, of course, quite apart from the action and movement which they involve, is the important fact that they are native to the American soil.

PROFESSIONAL FILMS

At Your Cinema This Month

(*Continued from previous page*)

There is an interesting sequence containing within its bounds two separate variants of the chase (and movement-and-rest) idea. Cagney is riding furiously to halt a stage-coach and bring back one of its occupants to take part in a court-trial. Here we have the simple chase-motif, cut in alternate shots—the coach, Cagney, the coach, Cagney, and so on—until the two elements are brought together in one shot and both come to a standstill. This would normally be the end of such a sequence ; but the suspense is at this point diverted in another direction, as Cagney, having accomplished the first part of his task, turns back ; and we have a continuation, on the same plan of alternate shots, but now with the rider-element contrasted with the court-room, where the trial is going on—strictly a case of movement and rest.

Attractive Technicolor Shot

Another Western, of a different kind, is *Jesse James*. This, too, is an efficiently-made film, but one that it is impossible to regard merely in terms of production-values, since it pretends to be an historical account of the life of the notorious American killer and highway-robber. In fact, it is anything but historical and appears to be little more than the white-washing of a murderer. It is well that attention should be drawn to this kind of thing, which is more frequent than it ought to be.

The film is in Technicolor, and includes one rather attractive shot, where the bandit is creeping along the roof of a train which he is about to hold up. The frame is divided into two parts by the line of the train-roof. Above it is the blue of the evening sky, below it, in contrast, the lighted windows of the dark train, with passengers to be seen inside ; and, like a link between the two is the silhouette of the bandit moving over the roof, backed by the sky. The contrast is good.

Another Technicolor film this month, for those who like to follow the development of the process, is the Shirley Temple film, *The Little Princess*.

THE LINK CHARGER

We have received from Messrs. Gevaert, Ltd., Acton Lane, Harlesden, London, N.W. 10, a copy of their latest booklet on the Gevaert 9.5mm. Link Charger. It details its various features, describes how it works, and gives a very clear "resumé for busy readers," illustrated with diagrams, on its use. Copies can be obtained from your dealer or direct from Gevaert on receipt of stamps to cover postage. And you might also get at the same time that useful little booklet, "Camera Please" (published by this firm) which gives a considerable amount of information on basic cine matters.

NOT JUST ANOTHER

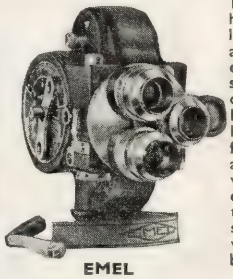
This organisation is not just another department tacked on to an existing photographic or chemist business. It is primarily a cine camera company—THE Cine Camera Company of London—and so it's cinephotography that we breathe and talk, study and revel in.

Small wonder then that in cine matters we can satisfy you better than any purely photographic firm. One of our directors, Mr. F. A. Sandell, has literally grown up with cinephotography, and everyone in the firm is a practical cine enthusiast. Whether you've never handled a cine camera before, or whether you're an experienced cine expert, you will necessarily get a better service from the London Cine Camera Co. Our ambition is to open the way for you to an appreciation of all the wonderfully good things in cinephotography.

If your distance from London makes it impossible for you to call in, you are invited to make use of

OUR INQUIRY BUREAU

It's run by experts and it's free. Whatever doubt or difficulty you may have, if it concerns cinephotography, our Inquiry Bureau will be helpful to you. We have handled all the apparatus you are using, and so we know all about the cures for any of the little snags you may be coming up against. And if you invite our opinion as to the suitability of one camera as compared with another, then you will receive entirely unbiased advice—for we are agents for every make. For practical assistance on technical matters address your letter to the Inquiry Bureau, London Cine Camera Co., St. Stephens House, Victoria Embankment, S.W.1.

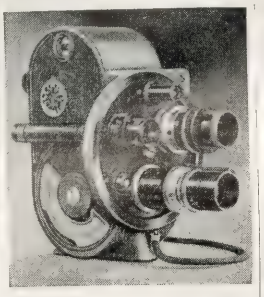


EMEL

The Emel Turret-head camera on the left is now available, and you will enjoy examining it in our showrooms. This camera with three-lens turret-head, hand-crank, separate frame counter, and adjustable direct-vision viewfinder is of French manufacture and we consider it exceedingly well-designed and built.

C.94, speeds 8, 16 and 64, with f/2.5 lens **£26 15 0**

C.93, De Luxe model, Speeds 8, 16, 24, 48 and 64, f/2.5 lens **£31 15 0**

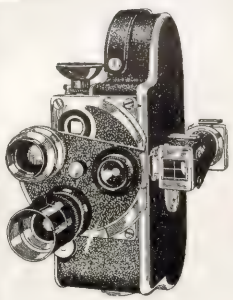


FILMO 8mm. Turret-head camera with f/2.5 T.T. & H. lens **£44 17 6**

The Paillard camera on the right incorporates many features including three lens turret-head, visual focusser, tri-optical viewfinder with parallax adjustment, semi-automatic threading, hand crank, five speeds; and accommodates 50 or 100 foot spools.

Model 8H for 8mm. films with f/1.9 Dallmeyer lens **£43 10 0**

Model 16H for 16mm. films with f/1.5 Dallmeyer Speed lens. **£45 0 0**



PAILLARD-BOLEX 16H.

NEWS!!

★ At the recent unfortunate fire in the City of London, it was noticed that a fireman was detailed off to film the blaze with a 16mm. camera. This is by no means the first occasion on which sub-standard cinephotography has been used to help detect the cause of a fire, Whether you are a fireman or a stockbroker you will find that a cine camera often has a practical application in your specialized work.

★ Police also use cameras on patrol cars for accumulating evidence against the dangerous motorist, and many a policeman nowadays carries a "miniature" always ready for use. Scotland Yard being next door to the "L.C.C." we see quite a lot of this sort of activity.

TECHNICAL HINTS

★ The photocell type of exposure meter is sensitive to light but not to colour, and as a result of this imperfection it is impossible to obtain a precisely accurate reading at certain times of the day. The evening sunlight tends toward yellow and has considerable actinic value, and it may be necessary to give anything from one half to one quarter of the exposure indicated by the meter.

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As a result of recent part-exchange transactions, we are able to offer the following second-hand models which have been thoroughly overhauled. We give a written three-months' guarantee covering every possible fault that is likely to develop.

8mm. Bell & Howell double 8, camera speeds 8, 16, 24, 48 and 64, f/3.5 lens, carrying case, Kodachrome haze filter. Very good condition **£14 15 0**

8mm. Cine-Kodak for double 8 film, f/3.5 anastigmat lens, carrying case, as new **£8 2 6**

9.5mm. Ditmar Photocell Camera for 50ft. 9.5mm. spools, built-in photocell exposure meter with f/1.8 Berthiot lens, leather carrying case **£25 0 0**

2x Berthiot tele-anastigmat attachment for above camera as new **£5 0 0**

9.5mm. Dekko "Standard" with new type gate, speeds 8, 16 and 64, f/1.9 Dallmeyer anastigmat lens. Very good condition **£8 17 6**

9.5mm. Ditmar for 30ft. chargers with built-in optical exposure meter and f/1.8 Berthiot lens. **£13 17 6**

16mm. Bell & Howell Filmo 70D three lens turret-head, 7 speeds, ratchet winding key, f/2.7 Cooke lens, leather carrying case, recently overhauled by Bell & Howell **£35 0 0**

8mm. Keystone J.8 projector with 300 watts lamp. As new, complete with resistance **£11 17 6**

8mm. Siemens H8 projector with 4 amp lamp, still-picture device, reverse, 400 ft. spool arms, grey finish with travelling case as new. **£29 0 0**

16mm. Amprosound talkie model N, 750 watts lamp, still picture device, reverse, high speed rewind, 2in. lens. AC/DC amplifier with 8 watts undistorted output. Volume and tone controls, microphone and gramophone connections. Projector in blimp and complete with loud speaker **£90 0 0**

16mm. De Vry Talkie 750 watts lamp, A.C. amplifier, 8 watts output, complete with loud speaker **£80 0 0**

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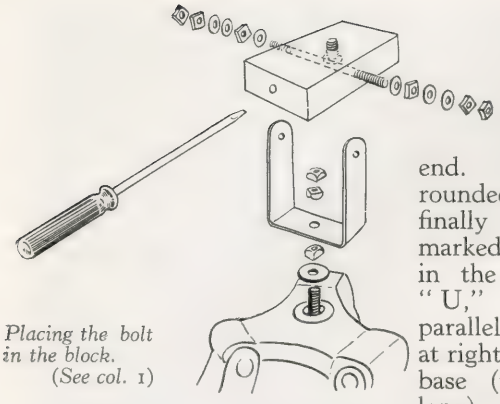
A Pan and Tilt Tripod



Placing the bolt in the block. (See col. 1)

(Continued from page 228)

end. The ends are rounded off, and finally the strip is marked off and bent in the form of a "U," with two parallel sides 3" long at right angles to the base (which is $2\frac{3}{8}$" long).

Now the hardwood block forming the camera platform should be smoothly finished with glass-paper. A $\frac{1}{4}$" hole is drilled right through its thickness and the 1" bolt is hammered right home, a match or paper being used as packing if it is loose ; it will be found that just sufficient of the bolt projects at the other side to screw down the camera on it. This bolt may be placed to suit the position of the tripod bush on your camera, but should not be placed dead in the centre of the block, as a $\frac{3}{16}$th inch hole must next be drilled from one side of the block to the other, as shown in the drawing.

A fairly deep entry hole is made in the end of the block into which the point of the screwdriver is hammered, thus forming an admirable handle. The brass rod is passed through the $\frac{3}{16}$th inch hole in the block and is bolted up as tightly as possible with a washer and nut at each side. This operation should be carried out while block and rod are in position between the "U"-shaped bracket, to avoid having to bend open the bracket to fit the rod. A washer and two nuts are put on outside the brackets on each side and these are tightened almost fully, so that the bearing is stiff, but not so stiff that it binds.

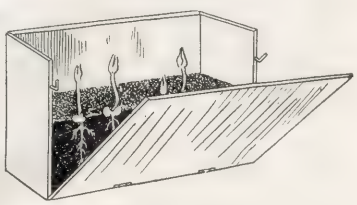
All that remains is to fit the assembly on the head of the tripod with the two remaining nuts ; the first nut is screwed finger-tight and held with a spanner in that position while the locking nut is tightened. The bearing should be given a few drops of oil and the nuts readjusted until the pan movement is just the slightest bit stiff. This prevents the possibility of the camera moving round if left after it has been trained for a shot ; furthermore, this slight friction completely eliminates any possible slop at the bearing if it is not a close fit. It is quite a simple matter to set the nuts to give a good smooth pan, while the tilt may always be adjusted by means of the two pairs of locking nuts on either side. It is best to have the tilt fairly stiff.

Robust Construction

The result is a very rigid tripod of robust construction, at trifling cost. For the sake of neatness the block and metal parts can be painted and the tripod will look quite professional.

The photograph p. 228 illustrates an alternative method of making the U-shaped bracket if the brass strip cannot be obtained easily. Buy at Woolworths two small bright steel angle brackets, 3" x 3", and saw off one side of each bracket to $2\frac{3}{8}$". The two short sides overlap and form the base ; the writer joined these together by tinning each separately with solder, and then holding them together with pliers over a gas jet. They could be fastened together with small bolts if the soldering is not tackled. B.P.S.

An Easy Way of FILMING PLANT GROWTH



THE filming of growing plants by stop-motion, a very fascinating subject, usually seems too difficult for the amateur to tackle. I suggest this simple experiment for a beginning. Take a cigar box and remove that long side to which the lid is not attached. Fit two catches (seen in sketch) to hold the lid in position, and half fill with sawdust or soil. Steep several peas or beans in water for a few hours, and set them on the lid side of the box.

The whole is now fixed firmly in the titler, so that the ground line is a little above the centre. The seeds can then be filmed as they start to germinate by lowering the lid for a few moments several times a day and taking a few frames. If this is done carefully, the soil is not displaced.

Now for a few practical hints. My Dekko camera, at eighteen inches, takes a title just over six inches by four, so that the cigar box is a very convenient size. The timing of the growth is a most important consideration. Though a large close-up of a flower, taken as it blooms, might need photographing hourly, a subject such as a germinating bean a foot and a half away is rather slower, and three frames taken three times per day will give smooth and not too rapid action.

Accordingly I "flicked" at eight-hourly intervals—8 a.m., 4 p.m and 12 midnight, these being convenient times for me. The whole action should take about a fortnight, and if about forty single frames are taken at the beginning, the growth is recorded on about four or five feet of film.

Other points to note are to shield the seeds from daylight when filming, so as to get even exposure from the titler lamps, and to cover the camera with a dark cloth during the day to prevent light from leaking into it. There is no necessity, of course, to wind up the camera fully at the beginning of the experiment.—G.W.

THIS TITLING BUSINESS

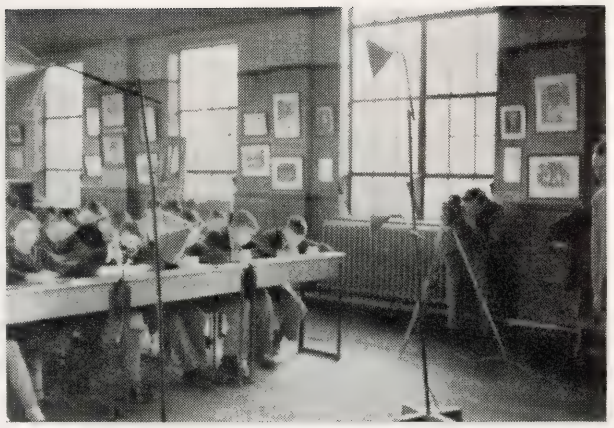
Soon we shall be getting down to this important business of making titles for our holiday film. We shall therefore shortly commence an important new series of articles in which a number of specimen alphabets are given for copying.

The Best Amateur Films

RESULTS OF 5th INTERNATIONAL AMATEUR FILM CONGRESS AND 8th INTERNATIONAL COMPETITION FOR THE BEST AMATEUR FILMS

By W. J. Bassett-Lowke

(British Delegate, Institute of Amateur Cinematographers)



Members of the Three Spires F.S. taking a sequence in a school for their film on road safety.

ZURICH, an ideal spot for any conference, was the venue of this year's International Amateur Film Congress held from June 4th to 11th, under the auspices of UNICA. The members attending numbered in all approximately 150, with official delegates from Belgium, Denmark, Germany, England, Holland, Italy, Jugoslavia, Luxembourg, Poland, Portugal, Sweden and Hungary. The country most widely represented was Germany, with twenty-four delegates. England, in spite of her growing interest in amateur cinematography, sent only one delegate. It is to be hoped that at the 6th Congress, which Mr. Sven A. Hansson, the Swedish delegate and vice-president, confirmed will be held in Stockholm from June 16th to 22nd, 1940, more cine amateurs from Great Britain, whether officials or not, will attend.

An Enjoyable Meeting

Certainly nothing was spared to make the Zurich meeting an enjoyable one. With the added attraction of the Swiss National Exhibition on the shores of the beautiful lake of Zurich, and an outing for a mountain trip up the Rigi and to historic places of the Swiss Confederation, leisure hours were filled agreeably.

The most important meeting—the Conference of the Official Delegates, was held in the Waldhaus Dolder high up above the Lake of Zurich. The annual report was made by the General Secretary of UNICA, Dr. Hans Plaumann of Berlin, who dealt, among other things, with the organising of the exchange of films, which is proving very successful. UNICA already has several prize-winning films from Germany, Hungary, Switzerland, Sweden, France and Poland, and these are placed at the disposal of the official organisations of the different countries to be shown abroad. The Swiss club also suggested that the number of amateurs represented by the various societies recognised by UNICA should submit details of the numbers. The details they have at present are :

				members
Belgium	has	5 clubs	representing	250
Germany	,,	43 ,,	,,	2,000
France	,,	26 ,,	,,	4,000
Sweden	,,	1 ,,	,,	90
Switzerland	,,	11 ,,	,,	600

It was decided that other countries, from whom returns were not yet available, should submit their figures as soon as possible, to make a comprehensive and complete record.

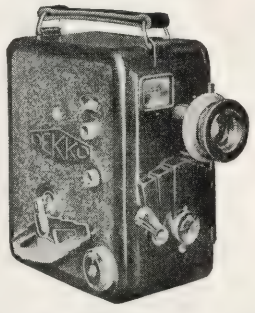
Among other matters discussed were the problems of interchange of films between countries free of duty, and the difficulty which has occurred with the French cine clubs, in that the Federation Francaise was not considered by many French film amateurs to be qualified to represent the whole of France. Because of this altercation no delegates from France attended. The proposal from England to hold the 1944 Congress

(Continued on next page)

DEKKO CAMERAS
FOR THE 9.5mm. ENTHUSIAST

From experience we must say that Dekko cameras are among the most popular of 9.5mm. cameras, and deservedly so. Each model is guaranteed by the makers for 12 months and takes the standard 30ft. charger loading films.

Special features are the interchangeability of lenses which is done by simply unscrewing the existing lens, 3 speeds 8, 16 and 64 frames, thus allowing sufficient range for all general purposes from half speed to slow motion, still pictures for trickwork, etc., continuous run enabling one to be included in the picture, easily removable film gate to facilitate cleaning, optical view finder suitably engraved, giving field of view for other lenses, and (on the de Lux model only) parallax adjustment, film footage indicator and last but not least, a really efficient working camera combined with a pleasing appearance.



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Accessories such as 2x filter cost 10/-, lens hood 2/6, 3in. f/4 Dallmeyer Popular Telephoto £5 5 0. Leather Carrying Case to hold Camera, filter and spare charger, 17/6, Leather Carrying Case to hold Camera, filter, spare charger and telephoto lens 21/-.

We shall be pleased to send you an illustrated catalogue of the above models and if you already possess a cine camera, to quote you an allowance on your present outfit.

R. G. LEWIS (CINE) 202, HIGH HOLBORN, W.C.1
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The Best Amateur Films

(*Continued from previous page*)

in London, because it was expected that the Olympic Games would take place in London then, was not possible, as 1944 had already been allotted to Poland. The committee offered 1943 to England, which was provisionally accepted.

The awards distributed at the banquet and ball were as follows: Classification A. Story Films. 1. "A Fragment of Marriage"—Hornecker of Holland. 2. "Tale of a Winter's Night"—Kuplent of Germany. 3. "The Good Seed"—Squitieri and Galli, Italy. Classification B. Documentary Films. 1. "A Young Girl's Sunday"—Reingen of Germany. 2. "Vocation"—Messrs. Lang, Salu, Losanga, of Belgium. 3. "Nature Overcome by Technique"—Abderhalden of Switzerland. Classification C. Educational Films. 1. "From Dark to Light"—Hafliger of Switzerland. 2. "The Life of the Myxomycetes"—Obaton of France. 3. "Sound on Ribbon"—Messrs. Danielsson and Eriksen of Sweden. Classification D. Abstract Films. 1. "The Fall Waldermar"—Mercanti of Italy. 2. "Shadows"—Rasztor of Hungary. 3. "The Marvellous Cure"—De Rechter of Belgium.

The three best films, irrespective of class were: 1. "From Dark to Light." 2. "A Fragment of Marriage." 3. "Tale of a Winter's Night." The award for the last-named was a silver cup presented by Viscountess Dunedin (wife of the President of the I.A.C., London), a trophy in the form of the "Quaich," a kind of old Scottish drinking cup dating from the time of King Malcolm of Scotland in the 10th century.

Last classification of all was the placing of the various countries at the Congress, which was arrived at by taking the films submitted by each country, adding the points gained by each film and dividing the total by the number of films sent in. The results were: 1. Switzerland, 41.63 points. 2. Germany, 41.04 points. 3. Italy, 39.06 points. 4. Belgium, 38.04 points. 5. Sweden, 38 points. 6. England, 37.93 points. 7. France, 37.52 points. 8. Holland, 37.32 points. 9. Hungary, 36.79 points. 10. Denmark, 35.90 points. 11. Japan, 34.88 points. 12. Portugal, 34.14 points. 13. Poland, 32.87 points.

British Film Shown

The last evening of the Congress was devoted to the Eighth International Exhibition of the best amateur films of 1939. Held in the Capitol Theatre—one of the finest cinemas in Zurich—the programme commenced with the English film, "Nancy's Garage" and followed with prize-winning films from Italy, Holland, Switzerland, Sweden and Germany. A very complete and interesting film record was taken of the congress by various members, and was shown as a preface to the film exhibition. It was edited and presented in exceptionally good form and contained several clever shots and some amusing incidents, including striking scenes of the banquet and ball.

The quality of the films was high, and it is hoped that the I.A.C. and affiliated bodies will have the opportunity of seeing them shortly in this country.

FIXING UP CURTAINS FOR PORTABLE STAGE

I am constructing a portable stage and shall be pleased if you could advise me of the best method to fix up curtains (light weight) in order to work them on a pulley controlled by a small motor. The size of the opening is 9ft. wide x 7ft. deep.—*K.S., London, S.W.16.*

The ordinary type of curtain track, with a fairly reasonable overlap at the centre, say 6″ or so, will serve admirably for proscenium curtains. This track can be obtained at most ironmongers and also at many chain-stores. Full instructions are usually given with the track and component parts for setting-up double curtains with a centre-opening. The simplest method is to use the endless cord system, and to pass the cord in a double turn over a large wooden pulley on the slow-speed extension shaft of a small geared-unit motor of the reversing type (commutator type motor of the universal type). By means of a reversing switch in the operating box it is then possible to control quite accurately the curtain opening and closing.

An added refinement is what is known as a limit-switch, i.e., a throw-over switch at each end of the track, operated by a catch or lever on the curtain pulling cord, which cuts off the motor at each end of its run, so that the motor cannot go on pulling the curtain if left switched on accidentally. This is generally not necessary in small installations. Grease the tracks with a smear of vaseline to give easy running, and also weight the curtains at the bottom with lead-shot so that they will swing open smoothly.

Third Edition **Just Published**

CINE-PHOTOGRAPHY FOR AMATEURS

By J. H. REYNER, B.Sc., A.C.G.I., D.I.C., A.M.I.E.E., M.Inst. R.E.

The new edition of this volume has been thoroughly revised. Probably the most important cinematograph development in the past few years has been the introduction of colour film, and the opportunity has therefore been taken to add several pages of new matter dealing with this fascinating branch of the art.

The technique of indoor cinephotography has also been changed by the introduction of super efficiency lamps. This section of the book has been re-written accordingly and in addition to a new exposure guide a number of actual photographs have been included showing the extraordinary difference which the correct placing of the lights can achieve.
Finally the appendices have been simplified and brought up to date as far as possible.

'An extremely good book, one of the best which has been written on the subject'—THE PHOTOGRAPHIC JOURNAL *on the second edition*

CONTENTS

The Principles of Cine-Photography. Lenses. Exposure. Lighting. Colour. How to Make Good Films. Projection. Editing & Titling. Trick Effects. and Special Subjects. The Dark Room. Home Talkies. Appendices. Formulæ, weights and measures. Summary of principal 9.5 mm. equipment. Summary of principal 16 mm. equipment. Summary of 8mm. apparatus.

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What's NEW in APPARATUS

PHOTO-ELECTRIC EXPOSURE METER

All "Amateur Cine World" reports are based on thorough test.

Name. Prinsen, with supplementary cell.
Makers or Agents. Sands Hunter & Co. Ltd., 37, Bedford Street, W.C.2.

Description. This instrument which comes from Holland, is of the type in which the cell is at one end, and the instrument is held about breast high in a horizontal position, readings being taken directly from the upper face.

The case is a pleasant, dark-red plastic material and measures 3¼″ x 2″ x ¾″. At the front end is the cell, covered by a metal cap with a centre aperture 3 mm. in diameter, and beneath this a deep lens. The cap is used when taking readings in bright light. It is removed when taking readings in dull light.

The supplementary cell, which can be used in very dull light, is a flat panel, with a sensitive area 1⅞″ x 1¼″. It is plugged in on the lower face of the meter casing, with the sensitive area facing the subject.

The upper face of the instrument has a large window, about 1½″ square, from the centre of the bottom side of which a needle moves radially. This needle, which is about 3 mm. wide, bears a scale of apertures from f/1.4 to f/16 which moves against a series of black and white curves leading to a movable scale of exposure times at the right of the window.

These exposure times are printed on a vertical endless rubber band, and are adjusted into correct position relative to the curves to accord with the speed of film being used. This is done by turning the instrument over and revolving a small knob to bring into position opposite a small window the appropriate DIN figure which is printed on a part of the rubber band.

A plate on the casing gives a set of equivalents in Scheiner and H & D to the DIN numbers, and also relative exposures at different picture frequencies on cine cameras, taking 1/32nd second at 16 pictures per second as normal.

Immediate Choice

Once the meter is set it is only necessary to point it at the subject, and the correct aperture and exposure time can be read directly, with an immediate choice of 8 reciprocal pairs of exposures and apertures to choose from in the case of still work. A twin red line indicates the cine exposure speed of 1/32nd second.

The exposure band has two columns of figures. The black ones are used when the cap is in position. With the cap off a column of red figures comes into operation. This indicates exposures 60 times as long as the black ones. With the cap off and the supplementary cell plugged in the red times are multiplied by 6. In this setting the meter is, therefore, 360 times more sensitive than normal, and with it we were able to obtain a quite definite reading under conditions which needed six minutes at f/8 on a material of 23° Scheiner. The resulting negative was somewhat fully exposed, but well within the range of the material.

Another method which is also suggested for using this meter in very dull light, e.g., photographing a subject with low-power lamps, is to point the meter at the light source from the position of the subject and to multiply the reading by 30. It also states in the booklet that, in general, readings taken in artificial light with this meter set at the daylight figure should be doubled. We found that this worked quite well in practice.

The meter and the supplementary cell each has its neat little case of hide, with a zip fastener. A one year guarantee against defects of manufacture is given with the meter.

Price. The exposure meter itself, in its case, costs £4 10 0, the photo-electric supplementary cell in its case, costs an additional £2 5 0.

(*Continued on page 243*)

Joan was absolutely right!

She knew what she wanted! Most women do—she said "Well, if the Browns can afford a Cine Camera, we can—why I know you get more than he does, John!" And she was right! John had imagined that a cine camera ("a real one, I mean," he said "not a toy") cost twenty, thirty, forty pounds! And he was wrong!

Now he's got a Keystone—tried it out before his holiday—and now they are making glorious thrilling movies of the kiddies playing on the sand—and there's a lovely one in colour of Joan herself in her very becoming swim-suit.

The Keystone has got all John wants to make perfect movies. He appreciates its economy of running using double-run 8 or single width 8 film. It cost only

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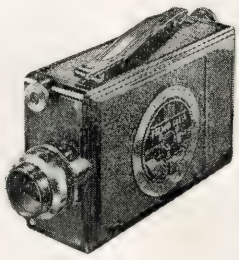
16mm ? 9.5mm ? 8mm ??

All Substandard Cine Equipment is in stock at the 4 Westminsters—new apparatus (including the latest models illustrated below) and second-hand guaranteed cameras and projectors. Call and inspect the huge stocks at your nearest Westminster.

16 mm Filmo 141



This new camera takes Kodak daylight-loading magazines. "Projected area" view finder. Many "professional" features. Prices from **£35 15 0** with f/2.7 fixed focus lens and case, to **£39** with f/1.9 focusing lens. Or by the Inimitable Westminster Hire Purchase terms over 9, 12, 15 or 24 months.

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F/1.9 1in. Ross (focusing) **£12 12 0**
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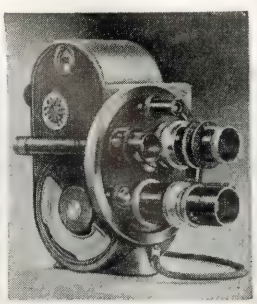
De luxe model in die-cast aluminium body with bi-focal optical finder with parallax correction. Double-claw grabber cam-operated. Prices from **£11 15 6** with f/2.5 Taylor Hobson to **£18 12 6** with f/1.5 Dallmeyer micrometer focusing lens.

8mm Filmo Turret Model



This new model embodies the outstanding features of the famous double-8 and has in addition a revolving turret head with matching view finders and "through the lens" critical focusing.
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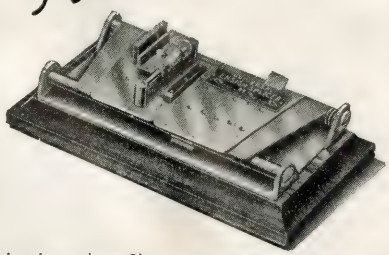
One Splicer — Three Film Sizes



16mm.
9.5mm.
8mm.

In addition to joining any of the above three film sizes, an important feature is the incorporation of a dry scraper, so constructed that only the emulsion is removed, the scraper automatically ceasing to function before the base of the film is weakened.
A scraping block of hardened steel is provided and the cutting of the two ends of the film is carried out simultaneously, and at the same time as the splice is made.
Supplied on a polished oak base with rubber feet. Can be fitted to an Ensign "Universal" Editor board without special fixing. Finished in bright chromium plate the Ensign "Universal" Splicer is a pleasure to use.

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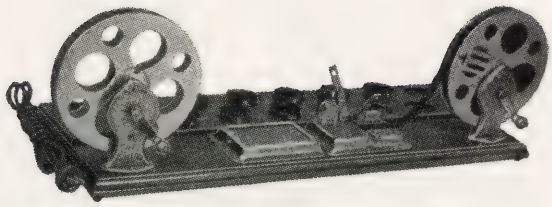


(*Continued from page 241*)

Seemann 'Editeer' reviewed in column 3.

EDITING ACCESSORY

Name. Kodascope Movie Viewer.

Makers or Agents. Kodak Limited, Kingsway, London, W.C.

Film Sizes. Made for 8mm. and for 16mm. film.

Description. The instrument is built up principally from metal die-castings, and is finished in crackle enamel.

The main carcase is a box $5\frac{3}{4}$" long x 3" high x 3" deep. The back is vertical, but the front leans back at an angle of approximately 45 degrees, thus forming the hypotenuse of a triangle, the other two sides of which are the back and base of the carcase respectively.

This front forms a face-plate on which are erected the various parts of the mechanism. Behind the face-plate is a holder carrying a 15 watt opal lamp of appropriate voltage to the user's supply. Light passes upwards from this lamp, through an aperture in the face-plate and is then reflected at right angles by a 45 degree mirror, so that it moves to the right, parallel with the face-plate.

Brilliant Image

It then passes through a picture aperture in a gate and presser-pad, after which it is intercepted by a shutter. Then a tiny lens, which can be focussed, projects the light on to a surface-silvered mirror which bends it upwards onto a tiny screen $1\frac{3}{8}$" x $1\frac{1}{8}$" contained within a square-conical hood facing the eye of the editor. This screen is, in fact, the acid-etched under-side of a plano convex lens, which has the effect of giving a much more brilliant image.

Above the gate of the viewer is a flanged roller. The film passes over this and is guided down between the gate and presser-pad. Below the gate it passes under a sprocket wheel and then under another flanged roller. The instrument is intended to be mounted between the two spindles of a rewind so that film from the left spindle is fed to the top roller of the viewer, and is later taken off the bottom roller to the right spindle of the rewind. Two key-slots in the base enable it to be mounted or demounted as required.

As the film passes under the sprocket wheel it causes it to revolve and thus, through a train of three gear wheels inside the mechanism, to drive the tiny barrel shutter, which cuts off the light once per picture. The sprocket wheel is carried on a sliding plate controlled by a large button and can instantly be slid aside for threading.

Exact Frame for Cutting

It will be seen that by simply winding or pulling the film through the viewer a tiny picture in actual movement can be observed, and the exact position of a cut arrived at with the utmost ease. In the case of difficult cutting the film can be pulled freely backwards and forwards.

The exact frame chosen to cut—or possibly to be enlarged—can be indicated by means of a punch which is spring mounted beside the gate and which takes a tiny semi-lunar bite out of the edge of the film, not sufficient to interfere with easy running, but easy to feel with the fingers.

The instrument is of very simple, sturdy design, which will stand the comparatively rough usage of editing without breaking down, while it has been made supremely easy to dismantle the whole outfit for cleaning and oiling.

The illumination is ample for its purpose, and we were able to see quite an adequate picture even when working in a sunlit room, owing to the excellent hood around the tiny screen.

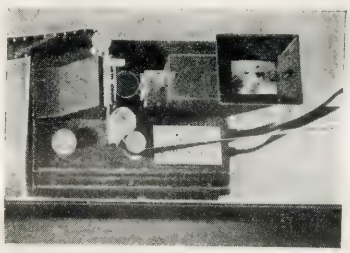
The only small point of criticism which we have to offer is the angle at which the mechanism tilts upwards towards the eye of the observer. We found that the angle of 45 degrees made it necessary either to mount the viewer fairly high up, or else to work rather at arm's length from the instrument. Otherwise there was a tendency to hunch down at the editing bench and peer into the screen. This, however, is entirely a personal matter, and a very small point indeed in such an excellent instrument.

Price. The price, including a suitable 15 watt opal lamp for one's own mains, and a pair of fixing screws, is £15 10 0.

CINE CAMERA—16mm.

Name. Siemens F II.

Film Size. 50 ft. 16mm. in Siemens Cassette.



Kodascope Movie Viewer.

Makers or Agents. Cinepro, Ltd., 1, New Burlington Street, W.1.

General Description. In its size, construction and finish and the general arrangement and lay-out of controls the Siemens FII follows normal Siemens practice. The internal mechanism of automatically opening gate, and spring loaded intermittent are along familiar lines.

The motor control button gives still and continuous running, and two antinous release sockets give continuous running and time stills of any duration. There are four speeds 8, 16, 24 and 64 f.p.s. worked by a sliding button at the right side of the instrument. The geared footage meter slides upwards in its housing to permit the motor being run out without operating the film.

The outstanding features about this camera are its design to accommodate interchangeable lenses, particularly the Busch Vario-Glaukar, and the Telescopic Viewfinder which is mounted on the top of the instrument.

The finder is mounted in a cradle so that it is free to move through an angle relative to the axis of the taking lens, and thus to allow for parallax. The front portion of the long tubular finder slides within the rear portion and according to the amount of its projection will act as a finder for lenses of all focal lengths between 25mm. and 100mm.

Prices. Fitted with Dallmeyer f/1.9 25mm. lens £54. With Dallmeyer f/1.5 25mm. lens, £57 10 0. With Meyer f/1.5 25mm. lens £62 15 0.

Special lens. The Model F II camera is particularly intended for use with the Busch Vario-Glaukar lens. This remarkable objective, which is as large as the camera on which it is intended to be used, is an eight lens anastigmat with a maximum aperture of f/2.8, and focal lengths varying from 25mm. to 80mm. according to the displacement of the two front lens elements.

The focal length can actually be varied during shooting without alteration of effective aperture, thus giving the well known 'zoom' effect, the camera apparently travelling rapidly to or from the object.

When the Vario-Glaukar is used on the Model F II it is attached to the body of the camera below the mount by a screw-on strut, while on the upper side of the lens a telescopic attachment passes to and controls the front element of the variable viewfinder. The view observed by the operator thus corresponds always with the field covered by the Vario-Glaukar.

The price of this remarkable optical achievement is £84.

THE SEEMANN EDITING ACCESSORIES

Agents. Cinepro Ltd., 1, New Burlington Street, London, W.1.

Name. Seemann 'Editeer.'

(Note: Although the 'Seemann' accessories are handled in this country by the agents for Siemens apparatus, we understand there is no connection between these two companies with somewhat similar names).

General Description. The 'Editeer' comprises on one baseboard a little under 2 feet long all that is needed for editing a film with the exception of a pair of scissors. There are two geared rewinds, a viewer, a splicer, cement and means of sorting the film. Any of the components with the exception of the baseboard can be purchased separately, and we describe them separately below, with their individual prices.

The complete Editeer costs £3 15 0. At its opposite ends on the side nearest the operator are the two rewind heads. At the centre of the baseboard on the side nearest the operator the viewer and splicer are close to one another, the viewer being the left of the pair. The half of the baseboard away from the operator is occupied by 19 shallow holes each $1\frac{1}{2}$" in diameter to take short lengths of film ready for reassembly. The whole is on stubby feet.

(*Continued on next page*)

QUESTIONNAIRE

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11. Is the view-finder of optical design to show correct fields according to different lenses in use ..... LIKE THE DEKKO
12. Is the film gate instantly removable by a flick of the fingers, for cleaning ..... LIKE THE DEKKO

These are DEKKO 12 POINTS with which we challenge other makes irrespective of price.

You should remember that imported and assembled makes pay 50% Import Duty and—let us whisper it—there are VERY few entirely British made Cine Cameras.

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" "	f/1.9	£11	17	6d.
DEKKO De Luxe	f/2.5	£11	15	6d.
" "	f/1.9	£15	0	0d.

Write to — Mr. Alan Smith, Dekko Cameras Ltd., Dekko House, Telford Way, London. W.3. . . . for illustrated leaflets.

BIND YOUR COPIES AS YOU RECEIVE THEM

ATTRACTIVE binding cases are available for AMATEUR CINE WORLD. They are handsomely produced: bound quarterful, the spine in black, with the lettering gold-blocked and the sides in red. The sides by the way, are an eighth of an inch thick—certainly very substantial and durable. On the inside of the spine are cords to take twelve copies of the magazine and keep them securely in place.

The case has a spring back so that no matter at what page the volume is opened, it opens out flat. You do not have to push back the page to read the type adjacent to the inner margins.

PRICE - - - - **3/6**

(POSTAGE 6d.)

Note: Postage on the binding case is 6d. for Great Britain and Ireland. Abroad it is 2/6, the post paid price thus being 6/-.

Obtainable from the publishers :—

A. C. BURT, 300/4, Gray's Inn Road, London, W.C.1.

New Apparatus

(Continued from previous page)

Rewind Heads. These are smart in appearance, being plated. They are geared 4 to 1, the handle being turned in the reverse direction to the spindle. The spindles will take either 8mm. or 16mm. spools. The bases are pierced to permit screwing to a baseboard. The rewind heads are sold, without a baseboard, at 19s. 0d. the pair.

Splicer. The splicer is built up on a metal pressing measuring about 4″ x 3″, looking something like an inverted meat tray. This is pierced at the edges for screwing to a baseboard. At its centre the base has a slot 4mm. wide, and running nearly the full width of the pressing. The two ends of broken film are clamped down either side of this and one stroke of a 4mm. wide cutter shears the two ends to length. The cutter is left in the slot.

While the left film is held clamped down it is scraped (the emulsion is of course facing upwards), either by wetting and ordinary scraping, or dry scraped by means of a toothed-block which is kept loose in another slot in the baseboard. After scraping the left end is wetted with cement, the right end is placed over the left one, the second presser arm is brought down and after a few seconds contact the splice is complete. The price of this unit is 16s. 6d.

'Weldtite' Cement. This is an excellent cement with an appropriate name. The small supply included in the splicer is only intended for immediate use. To replenish this supply and for ordinary purposes bottles holding about 1 oz. are sold for 1s. 9d. It joins raw stock and exposed film with equal facility and appears even more efficient with nitrate film than with acetate. The cement is thin without being too 'runny.'

View Unit. This consists of a metal base of the same size and shape as that of the splicer, but in this case the centre has an opening 3¼″ wide x 2¼″ deep, with a diffusing plate lit from below by a 15 watt 250 volt lamp (110 volt or 230 volt can be supplied as alternatives if desired).

Erected on the centre of this is a device consisting of a metal strip about 2″ wide, shaped like a reversed figure '7,' with the upright leaning back at about the same angle as in a '7,' while the top bar corresponds to a flat plate carrying a small magnifier giving about 2½ magnifications. The whole device is slewed diagonally across the illuminated surface at an angle of about 45 degrees, so that the right side is farther back than the left.

Film can thus be passed freely by hand under the magnifier, it can be observed the right way up by only a slight turn of the head and, because the upright part is a highly polished mirror surface, it can be seen the right way round even though the emulsion side is upwards. Cost, with lamp, but without baseboard, is £1 7 6.

ENSIGN UNIVERSAL PROJECTOR

Ensign announce a very interesting new projector for 8mm., 9.5mm. and 16mm. It is designed complete for any one size; fittings for the other two sizes can subsequently be purchased singly, if desired. We have submitted this projector to a thorough test. Our report will be published when supplies become available.

What the Societies Are Doing

Reports and stills for the September issue of "Amateur Cine World" should reach us not later than July 26th. (The name given below the name of the society is that of the Hon. Sec.)

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

Making production tests for "Skilled Hands," Finchley A.C.S. current production.

CAMBERLEY & DISTRICT C.S.

J. King, 125, London Rd., Camberley, Surrey.

In Production : *The Highwayman.* Costumes finished and production in full swing. When the weather is inclement the production unit turns itself into a discussion group and projects films. It is hoped to have the film completed by September and shown in a stage-and-screen show in October for four evenings in three different halls.

George H. Sewell has accepted presidency ; Brian Smith is vice-president.

CATHOLIC F.S.

36, Great Smith Street, London, S.W.1.

In Production : *Apostleship of the Sea,* 16mm. Now being edited. *Catholic Cambridge,* 16mm., completed. Bookings for end-of-term displays may now be made.

CROUCH END A.C.S.

Miss V. Evans, 40, Hill Road, Muswell Hill, N.10.

In Production : *Holiday,* 9.5mm., drama. A 'murder' committed on location recently was carried out so realistically that, we are informed, a passer-by thought it genuine. *'Appy 'Ampstead,* 9.5mm. documentary ; filming has commenced.

A competition is being held among members for a new projection cabin and proscenium, the best of which will be erected in the club room. Since a number of beginners have joined recently, a series of lectures for their benefit is to be held bi-monthly.

FINCHLEY A.C.S.

27, Lullington Garth, N.12.

In Production : *Skilled Hands,* 9.5mm. Production has been resumed after an interval for holidays. Careful tests were first carried out. This is an opportune time for new members to join, for all will take part immediately in the film. Visitors are welcome at the studio on Monday evenings at 8.30.

FIRTH FILMS

Arthur J. Nelson, 6, Hilary Crescent, Ayr.

In Production : *Ballade for Trio.* This "story of the snows" with an all-male cast has been carried as far as weather conditions allow, and production is now held up until the winter. Given suitable conditions one

(Continued on next page)

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prosperous times ahead, so why not treat yourself NOW to the outfit you have been coveting ? On both new and re-conditioned equipment we offer you easiest of easy payment terms to suit your convenience. If you have a movie already which you want to exchange, our tempting allowances will "break the back" of the account, and we offer every approval facility, and money back guarantee. Now that film costs are back to pre-budget prices, movie making is cheaper and easier than ever, so write to-day. We will gladly advise and quote on any proposition without obligation to you.

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full day's shooting will see the completion of the film. The footage already taken is now being edited.

The secretary points out that the film mentioned in last month's report from the Ayr Film Unit, as being shot during a week-end in camp with the Territorials, was made by two members of Firth Films under conditions less exacting than would seem to be the case from the report. After cutting, some 270ft. remains.

HAMPTON MOVIE MAKERS

J. Elwyn Roberts, 23, Hampton Road, Oswestry.

In Production : *Bachelor's Picnic.* Scenario completed. Film to be shot in the same location as *Outwitted*, last year's film. Plans for reconstruction of the cinema and a winter programme of weekly talks are in preparation. A whist drive which yielded a substantial profit was held recently.

HARROW C.C.

G. A. Ross, 64, Cecil Avenue, Wembley.

In Production : Several private productions, including one on A.R.P. activities. Work on the club film is proceeding (no details given).

There has been a further increase in membership. An associate membership at 2/6 per annum has been introduced for those who do not wish to take part in actual productions.

MATLOCK CINE CIRCLE

B. A. Storey, The Studio, Dale Road, Matlock.

In Production : *Matlock, the Switzerland of England*, about 200 ft., last sequences to be in colour. Most of the locations have been visited, with an empty camera, by

CLUB NOTES

(*Continued from previous page*)

director, cameraman and scenarist. After shooting 60 ft. of *Making Miracles*, it was decided to shelve the production until the winter, neg.-pos. to be used.

A room for a projection theatre has been acquired next to the studio and members are now decorating it. The club's first projection evening was held recently.

NORTH BIRMINGHAM A.C.S.

G. A. Hall, 6, Pereira Road, Harborne, 17.

In Production : *A Tall Story*, 400 ft. An excellent riverside location has been secured on the Tame. The first 70 ft. exposed to test the actors' ability was considered suitable for inclusion in the actual film. If the weather is favourable the film should be ready for editing by early August.

PLANET A.F.S.

H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.

In Production : *Thin Air* (800ft. 16mm. neg.-pos.). This production, a modern drama, has only four scenes—one exterior and three interiors—and the first of the interior sets was constructed in time for testing applicants for the acting parts.

Characters in the Ace Movies' production, "Marionette", now in the last stages of filming.

Shooting is now well in hand. A novel feature of this film will be the introduction of sound—the first time it has been used in

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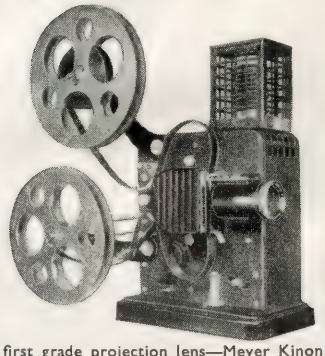

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a Planet photoplay, although two recent documentaries have been fitted with commentaries.

Behold Our Leader (1,000ft. 16mm. neg.-pos.) a satire on recent European politics. Interiors for this comedy are now finished, and the remaining exterior work and titling are being rapidly completed. A few edited sequences have been shown to members, and the reaction to them has been extremely good.

It is proposed to move the make-up bench from the studio to the adjoining projection theatre to make more room in the studio which becomes very crowded on Monday evenings. Arrangements will be made for the bench and its fittings to be completely hidden when not in use.

PORTSMOUTH F.S.

B. J. R. Bulpitt, Esq., "Oatlands," Bedhampton Hill, Havant, Hants.

In Production : *The Doctor Vanishes*, 1,200 ft., 16mm., mystery. Some 600 feet of the current production have now been taken, the bulk of it on location in the Hampshire countryside. The "rushes" have been very encouraging. With luck most of the exterior shots will be completed before the holiday period commences, leaving only a few interior scenes in the studio to complete the film.

Twenty members of the newly formed Solent Film Society of Southampton recently visited the headquarters, and were shown a programme of the Portsmouth Society's previous productions. The Portsmouth Society has several 16mm. productions available for hire or exchange.

REX FILM PRODUCTIONS

K. C. Hudon, "Brunel," Cliff End, Purley, Surrey.

In Production : Members' magazine film, No. 1. Only six more sequences to be filmed. A club film, details not given, is also in progress.

The club's first production, *The Orphan of Beechenwood*, was well received. A new main title is to be chosen. A large basement of a house in Croydon, consisting of four rooms (which are being turned into a studio, 24 ft. x 15 ft., theatre, etc.) has just been acquired. There are vacancies for six members.

SALFORD C.S.

Programme Sec. : N. S. Battersby, 91, Moorfield Rd., Pendleton, Manchester, 6.

In Production : *Out of the Frying Pan*, 16mm., 600ft., Super XX, have now been taken ; indoor shooting suspended until the autumn. The rough editing shows progress to be quite satisfactory. *Ill Wind*, 16mm. monochrome. 400ft. exterior already taken, has been rough-edited and the group are now waiting until the autumn to make the interiors, which include a ballroom, and a public house.

The society recently paid a visit to Belle Vue Zoological Gardens, Manchester, and shot scenes both in the open, and by photo-flood lighting. The Zoo authorities gave complete co-operation. The "S.C.S. Bulletin" has now re-appeared in an enhanced form, with a binder-cover, and will, in future appear monthly, with articles by members, directors' reports, for sale and wanted advertisements, programme schedules, etc. Copies will be supplied to any Society that cares to apply.

SHIRLEY CINE CIRCLE & CAMERA CLUB

"Sunnyside," 1a, Wickham Avenue, Shirley, Croydon.

A film of sport has been completed and plans for a 16mm. comedy put in hand. Recent events have included : lecture on close-ups, with tests made with the Circle's lighting equipment, a causerie (to be repeated) in which the more experienced members gave advice to beginners and a talk on planning the holiday film, when holiday films made by several London clubs were screened.

STOKE-ON-TRENT A.C.S.

H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.

Member John Martin was elected first president of the Northern Branch of the Federation of Cinematograph Societies. The society has joined and has since elected three of its members to serve as delegates. Of the four films entered by the I.A.C. for the 9th International Film Festival at Zurich, John Martin's *V Ray Tube* and the society's film, *Nancy's Garage*, were placed 1st and 2nd respectively, *V Ray Tube* also obtained fourth place in the story class and *Nancy's Garage* was included in the public showing of the competition films.

SUMMIT PRODUCTIONS

K. Hunter, 7, Pensford Avenue, Kew Gardens, Richmond, Surrey.

(*Continued on next page*)

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CLUB NOTES

(*Continued from previous page*)

In Production : *Alibi.* Practically all the interiors have been completed ; exteriors will be shot chiefly at week-ends, but a large house, standing in its own grounds, is required and the club has not yet been able to find one. A large room was converted into the biggest set yet attempted, for the party sequences. A cocktail bar was built in one corner of the room and, although all sorts of odds and ends, including an orange box and strips of corrugated paper, were used, the effect was very creditable. A real party was arranged, the shooting of the scenes being one of the items of entertainment.

THREE SPIRES F.C.

L. Bonham, M.P.S., 252, Stoney Stanton Road, Coventry.

In Production : *Road Safety for Children,* 16mm., 400ft. The script has been submitted to *A.C.W.* and "their observations have been greatly appreciated." A simple story has been introduced, which gives it a human appeal. Good progress is being made in shooting. Nearly all interiors, necessitating some 2,000 watt lighting, have been taken.

The Coventry & Warwickshire Hospital placed part of their operating theatre, the house surgeon and a nurse at the club's disposal, and much assistance has been given by the Ministry of Transport, R.A.C., educational and police authorities.

"Our activities have been observed by the B.B.C. and as this is a film chiefly concerned with children, they have expressed a desire to make a sound recording of our next shooting, which happens to be an accident scene. Full details have been gone into to obtain the best sound effects such as directions given to the cast on location and during shooting, verbal expressions of the crowd, accident sound effects, etc. The recording will be followed by interviews with the various child actors, the producer, director, and cameraman, giving their experiences of amateur film making. The whole will be broadcast in a Children's Hour programme from the Midland Regional Station."

TWYFORD PICTURES

John J. Smethers, 5, Links Drive, Totteridge, N.20.

In Production : *Door Ways.* Over 250 feet shot and found to be most satisfactory. Two members have recently bought new cameras, which will greatly facilitate the shooting of titles. There are no vacancies at present.

WEST ESSEX F.C.

F. J. Philpott, 7, Wellington Road, East Ham, E.6.

In Production : Group films. No details given. During the summer short sequences are to be shot by members of the film school in order to give them experience of acting and technique. Upton Park Camera Club attended a recent meeting of the school. The society visited Bray on June 18th.

Production Huddle. Finchley A.C.S. members discuss the model sets for "Skilled Hands," 9.5mm. production. A still showing a test in progress appears on page 245.

WHITEHALL C.S.

L. J. H. Seargeant, 32, Twyford Avenue, East Finchley, N.2.

In Production : The second edition of the newsreel, and a new 9.5mm. documentary are making good progress. It is understood that the newsreel unit secured some exceptionally fine shots of the Trooping of the Colour.

The society has arranged a competition for the summer months. Members have been invited to submit a short film, to run not more than three minutes, and to be in monochrome, to illustrate any one of three given holiday subjects.

Although the subscription fee for membership has been retained at five shillings for the coming year, it has been decided to charge an entrance fee of 2/6 to new members, except in the case of provincial membership, where the fee will be 1/-.

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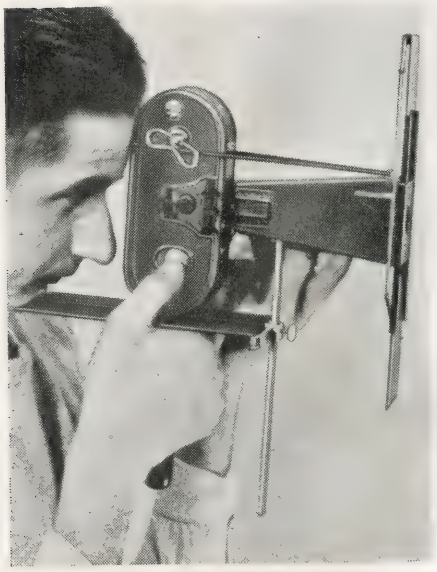

The Effectograph, described in the report on this page.

SOME interesting new cine apparatus which, it is confidently expected, will shortly be available in this country, was shown at the recent Annual Convention of the American National Photographic Dealers' Association in New York. The chief cine lines were the Besbee (represented over here by Neville Brown & Co.) and Keystone (R. F. Hunter). While there was nothing new on the Keystone stand, which was very well attended, plain indication was given of the interest taken in these cameras and projectors in the States.

On the Besbee stand, however, several new items claimed attention. There were, of course, the titler, claimed to be one of the most successful in America and the Pro-Trik Title Frame, very new there (both are available over here) and, in addition, the Besbee Effectograph and reel clips. Neither of these last two are on sale yet in this country, but they will shortly be introduced here.

The Effectograph is a framing device, consisting of a metal mask box and support. The box is supported independently by an adjustable arm attached to the camera by a thumbscrew that fits into the tripod socket. It can be used in both vertical and horizontal positions. The outer opening of the mask box is fitted with a smooth-running slide into which various kinds of metal masks—heart, binocular, keyhole, arch, etc., may be slipped. Additional masks can be cut by the user from black cardboard, to suit his own requirements.

The length of the box is such as to produce a definitely outlined shape of the mask around the picture. In addition to its stationary masks, the Effectograph has a clever and unusual adjunct in the form of a square closing iris. This allows the operator to surround his picture with a square frame of any size, which may be enlarged or reduced at will, giving fade-in or fade-out effects. The square closing iris is operated by a touch of the finger on a conveniently placed control.

A new piece of apparatus that should prove popular—the Craig 16mm. projecto-editor, was shown; supplies are now available over here from J. H. Dallmeyer, Ltd. It is mounted on a polished wood folding board which will take the Craig or any make of rewind and, in addition, a splicer. A well illuminated action picture is viewed in daylight on a screen 3½" x 2½", the film being wound from one rewind arm to the other via a sprocket on the editor. The projecto-editor has no intermittent shutter mechanism, claw or cam and the film can therefore be moved through the editor in either direction and at any speed. (Full report next month).

Your Problems Solved

In response to many requests we publish on this and the following pages a selection of replies to readers of general interest. All replies are sent by post, for which the coupon on page iii of cover and a stamped addressed envelope should be sent.

SOUND-PROOF PROJECTOR BLIMP

H.H., London, S.W.2.—The silencing of a projector is not an easy matter, but if you go to work along the following lines, you are likely to achieve a fair measure of success.

The case should be made of very solid material, so that it will not resonate of itself. You might use the material supplied for loud-speaker baffles—heavy ply-wood covered on one side with some form of absorbent material such as Celotex (compressed sugar-cane fibre). This will form an excellent foundation for the case—the sound absorbent material, is, of course, placed on the inside.

The next point to deal with is the transmission of noise through the case itself. The machine should be bedded down onto a base made up out of sponge rubber. (Kneeling mats are useful for this). One layer can be used all over the base of the box, and locating corners for the base of the machine cut from another piece of material and cemented on to the bottom layer with rubber-cement. For ventilation purposes, make a tunnel with one bend in it (to break up the sound-waves in it) out of sheet tin, and fix this inside the box so that one end of it comes over the draught outlet of the machine and the other against a hole cut in the case near the top, covered with a wire grille. Allow, also, for a similar inlet tunnel finishing near the air intake of the machine.

(*Continued on next page*)

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Replies to Readers

(*Continued from previous page*)

TRICK EFFECTS

J.W.B., Kempsey, Worcs.—1. The effect which you describe of a picture starting as a small circle and opening out to the full extent of the screen is known as an "iris-in" and conversely an "iris-out." The effect is produced by opening and closing an iris diaphragm which is set a little distance in front of the lens. These attachments may be purchased for some cameras.

2. An object shown in a circle, or any other shape, such as a key-hole or binocular, is produced by placing a mask (known often as a 'matte') some little distance in front of the camera lens. These mattes are usually placed in a special rack at the end of a bellows-extension mounted on the front of the camera, and this outfit or accessory is known as a 'matte-box.' It has often been referred to in *Amateur Cine World*, and was shown quite clearly in an article, "The Compleat Movie-Maker" (October, 1938).

3. The effect of titles superimposed at the bottom of the frame is usually referred to as 'running-titles.' This effect is generally only seen on the professional screen and is produced in an optical printer by superimposing a specially prepared title-negative on top of the picture negative at the time of printing.

TRANSFORMER IN LIEU OF RESISTANCE

I have a Coronet projector (Model II) and wish to substitute a transformer for the resistances. Could you please tell me the current consumption in amps and volts of the motor in that model?—*S.V.B., Marple, Cheshire.*

The substitution of a transformer for a resistance is not always the simple matter it at first appears to be. We suggest that you get in touch with the Coronet people, at Summer Lane, Birmingham, and ask them for the rating (including both the voltage and amperage) of both the lamp and the motor. It may be simpler, for instance, to separate the supplies to the motor and to the lamp and arrange for duplicate secondary windings from the transformer to avoid having supplementary resistances for one or the other. You should also arrange for the primary, i.e. input side, of the transformer to be "tapped" to allow of running the machine on different voltages of mains supply, i.e., 200-210, 210-220, 220-230, and possibly 230-240 or 250.

NEGATIVE-POSITIVE WORK ON 9.5mm.

J.F., Banbury.—Generally speaking, the manufacturers have discontinued as far as possible the use of the negative-positive process in gauges of less width than 16mm., as they believe that for the finest-grained results, the reversal process is to be preferred. When working on negative and printing from it, there must always be the possibility of introducing more grain and between the printing operation and projection one further chance of introducing extraneous dirt, scratches, etc. As far as we are able to ascertain, apart from the Pathe R.O.F. material of the orthochromatic type, there are only the Mimosa materials, both panchromatic, one normal speed and the other super-speed, and one grey-back material which is of the super-speed type obtainable from Messrs. Gevaert Limited, which are capable of being developed as a negative.

We do not know of any ordinary formula for fine-grain work which can be made up in concentrated form, generally due to the very high proportion of sulphite usually employed. There are, however, proprietary brands obtainable in solution form (Agfa, and others). For fine-grain work it is better in many cases not to desensitise, but to work to standard times and temperatures. It is probable that boiled water, with or without the addition of the new Johnsons (Hendon) product "Calgon" (used for softening the water), would be the best solution to your pure water problem.

FILM VIEWER FOR 8mm.

I wish to make an apparatus for viewing, on a ground glass screen, my 8mm. films during editing, giving a picture of approximately 1½" x 1" or slightly larger. I have experimented with a small 20 watt lamp suitably masked held behind a strip of the film and projected by means of a concave Meniscus lens of ⅞" focal length on to the ground glass screen, but this necessitates the lens being too far away from the film and also causes a definite bright circle of light to be superimposed on the image thrown on the ground glass screen. I feel it is necessary to employ a condenser between the lamp and the film and also use some other type of lens combination, other than a single lens. I do not wish the distance between the ground glass screen and the film to exceed 7".—*C.W.B., Sidcup.*

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8mm. Eumig, electric cine camera, soiled	£6 18 6
9.5 Ditmar, f/2.8, new condition	£8 17 6
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PATHE 9.5mm. Motocamera de Luxe, f/3.5 Anastigmat	£4 4 0
ENSIGN Auto Kinecam 16mm., 1 inch, f/1.5 Dallmeyer, focussing lens. Case	£16 16 0
KODAK Model A, f/3.5 Anastigmat	£3 17 6
KODAK Model B, f/6.5 Anastigmat	£4 15 0
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We suggest that, instead of attempting to project the image on to a ground glass screen, you examine the actual image on the film itself by means of a magnifier, in the same way that 'daylight-viewers' are used for examining the miniature size lantern slides. For this set-up, you would need only a short track through which the film could pass, a small aperture corresponding to a single frame of the film, or perhaps even two or three frames for easier checking on action, etc., behind which aperture would be set a piece of very thin 'flashed-opal' glass (or very finely ground-glass) and behind which again was a small illuminating lamp, preferably with a frosted bulb.

Over the illuminated film, mounted in a tube to prevent stray light spreading, should be set a first class magnifier, with a focal length, of say, about 3" or 4". We think that this method would provide the simplest solution to your problem. You should be able to obtain a good quality magnifier at any opticians. In reply to your other question, there is no reason why you should not use a "still" photo-electric meter for cine purposes. You would be more correct if you took the exposure time as 1/32nd of a second with the camera running at 16 frames per second.

BRIGHTER ILLUMINATION

I use a Model "H" Pathescope Projector, and get very good results, but I am now using it for public shows to 30 or 40 persons, and while at 22 ft. a very good picture of 6ft. x 4ft. is produced, I should like a brighter picture. Can this be done in any way by altering lenses to shorter range for same size picture? Pathe cannot supply a higher wattage lamp. I use a white sheet, and am told that this would cause a dull picture through absorbing too much light. Is this correct?—*J.W.B., Kempsey, Worcs.*

Try out a glass-beaded screen which will certainly give you a much brighter image than that obtained upon a plain white screen, due to the higher reflection characteristic of this material. It is certainly the most efficient type of surface that you can employ. You might also be able to obtain a lens with a bigger aperture than the one which you have at present. Ask Messrs. Dallmeyer Ltd., Mortimer Street, London, W.1., for particulars of their series "Superlite" which will fit your machine, either with or without an adapter. A. O. Roth of Ringstead Road, Catford, London, S.E., is the agent for "Meyer" projection and other lenses and might also be able to help you in this matter. You should abide by Messrs. Pathescope's decision in regard to the fitting of a higher power lamp.

8mm. TITLING

I have made a titler for my Cine Kodak 8, using 2 photofloods as indicated in a recent article in *A.C.W.* The exposure is perfect at f/8, photographing post cards, but I sometimes photograph black on white opening titles. Here the exposure would appear to be just a little too much. Could you let me know the correct exposure?—*D.B., Belmont, Surrey.*

You will probably find that if your exposure for copying (on the film you are now using) is about f/8, then for straightforward titles an aperture of about f/11 will give you a better result with a higher contrast, i.e., one stop less. You will probably find with the set-up that you have, an aperture

(*Continued on next page*)

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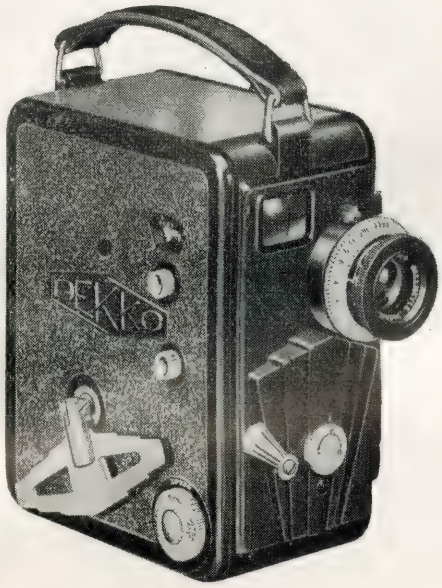

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In response to the many readers who have written asking for more information on the "Smethurst High-Light" system of exposure than is contained in Mr. Smethurst's book, "Exposing Cine Film," we have published a new book giving a more detailed explanation of the system and also giving details for the use of this system with present-day emulsions, both black and white and colour.

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GOING AWAY?

Then, of course, you will be making a movie record of the holiday. By the way, if you haven't a camera you can borrow one from us. We hire out 9.5mm. cameras from as little as 1/- per day. And here's a list of oddments some of which you are sure to need when taking or editing your production.

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9.5mm. or 16mm. with metal container, 400ft. 3 6
Pathe 9.5mm. reels, 300ft. 2 6
Kodak 400ft. 16mm. reel and can ... 5 6
Kodak 200ft. 8mm. reel and can ... 4 0

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Pathe 9.5mm. splicer with automatic cutter 15 0
Ensign Splicer, 8mm., 9.5mm. or 16mm. 17 6
White Ink for titling, per bottle ... 1 0
Felt Letters for titling, White or Black, per set 3/9
Celluloid Letters, White, ½ inch only 4 9
Positive Film is ideal for titling. Use black lettering on white background. ...
9.5mm. 30ft. 2/7. 16mm. 50ft. 4/3. 8mm. 25ft. double run 3/6. (The 8mm. is ready scored for easy slitting).
Felt Letter Backgrounds in Black, White and Colours. Size 9in. x 7in. Each ... 9d.
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Film Anti-Scratch for hardening the emulsion. Films treated may be projected time and time again without wear or scratch. Per bottle 2 6
Film Cement, Pathe 2/-, Kodak 1/9, Johnson's Universal 1 6
Fadeine. A liquid into which the end of your film is slowly lowered to produce a perfect fade 2 6
Lubricating oil for Projector. Per bottle 1 0
Pathe Exposure Calculator and case. Simple and accurate to use 2 0
Tripod Pan Heads. Usually 15/- ... 12 6
Exposure Meters, Blendux, Ombrux, Smethurst Highlight, all at £3 7 6
Eos and **Pickoscop** £2 10 0
Bool Automatic Cine Fader. Attached to camera lens a perfect fade-in or fade-out is effected by clockwork £3 15 0
Kodak 16mm. Enlarger. Select a frame from your film, clamp in the special gate, press the button and a 2¼ by 3¼ negative is produced for printing or further enlargement. Enlarger is small enough to fit into the pocket when closed ... £4 10 0
Please enclose 4d. for postage and packing with orders less than 3/- in value.

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We can supply titles to your own wording at the following rates :—9.5mm. or 16mm. 1 to 8 words 2/-. 9 to 18 words 2/6.
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LIBRARY

Although you may not be using your projector so much at this time of the year, we would like to remind you that we have a very complete library of 9.5mm. sound and silent films for hire. We do not issue a catalogue. You order your programmes from the Pathescope Illustrated Catalogue (price 9d. post free) or from the Pathescope Monthly. Rates are very reasonable : 1/- per reel for one night, 3d. per reel extra nights. That is for silent films. Sound films are 2/- per reel for the first night and 1/- per reel extra nights. Do try this service sometime, we know that you will like it.

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Is Your Problem Here?

(Continued from previous page)

of about f/3.5 to f/4.5 will give you the best results on titles on positive stock.

You should experience no difficulty at all in using positive stock for titling purposes. To reply to your other question, we cannot see why titles on positive stock should go out-of-focus when spliced into a Kodachrome film, since the emulsion in each case faces the lens and the base of the film away from the lens. The idea of using positive is on account of its cheapness, and the fact that when a black-lettered title on a white-ground is simply developed and fixed, it will give the required title effect, i.e., white letters on a black-background.

GATE-FLOAT

I have just received back from the processors 100ft. film and on projecting it I notice that the image moves back and forth at the commencement of each shot. Is this "gate-float"? Is this fault caused by the design of the camera or through faulty loading and can it be cured ?—*J.J.B., Salford.*

The trouble appears to be due to the starting up of the camera, and the film (as you suggest) floating slightly in the gate just before it settles down. Unless more than one or two frames are spoilt in this way, we should not consider the trouble serious, because in cutting and editing the material from the camera, when assembling the film in its final form, such a small number of frames at the beginning of the separate shots are invariably cut out.

PROCESSING FORMULAE

I have obtained from Messrs. Gevaert their booklet on processing cine film, in which they specify Sodium Sulphite and Sodium Carbonate in "anhydrous" form. My chemist, not having this in stock, tells me that the "crystal" form will give the same results if double the quantity is used. Will you please tell me if this is correct ? Also, Sulphuric Acid is described as "66. B.E." Can you give me the meaning of this term ? —*C.S.C., Bristol, 7.*

Your chemist is quite correct about the use of the crystalline form of the salts instead of the anhydrous form. It will make no difference at all, provided that you make the necessary adjustments in the quantities.

Sodium Sulphite : Instead of one ounce of the anhydrous form use *two ounces* of the crystalline form.

Sodium Carbonate. Instead of one ounce of the anhydrous form use *two-and-a-half* ounces of the crystalline.

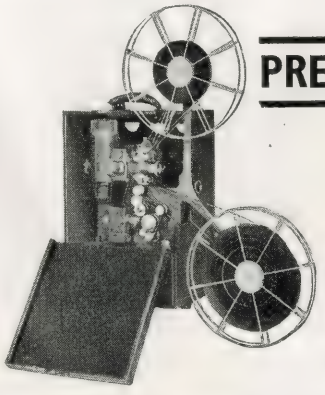
The reference to Sulphuric Acid of a strength of "60°Bé." is a reference to the Continental method of measuring specific gravity, and the Bé is an abbreviation of the name, Baumé. The strength of acid referred to is the concentrated form of the acid which should, of course, be handled with extreme care. Always pour the acid drop by drop into the solution of the reversal bath very, very slowly. If it is done in any other way the acid is very liable to spurt all over the place with risk of serious injury.

TITLING

I have read Mr. Abbott's book on Cine Titling with a view to making a Titler for use with my Kodak B 16mm. camera, f/3.5 lens. This camera is the older type and has its lens set back in a mount. Please tell me, whether, 1. When I fit the magnifier, I must measure the distance from the actual lens to the board ? 2. Will the titles be sharp, as I am unable to place the magnifier against the lens ? 3. Do you think I could make a fade-out and fade-in effect, if I make the two arms holding the lamps movable so that they can be drawn back from the title board to, say, the very point of the camera ?—*L.S.E., London, E.17.*

1. The precise measurement from the camera lens or from the supplementary magnifier lens over it will not be of importance, unless you are proposing to work at an exceedingly short distance from the camera onto a small title-card, which is not good practice. We suggest that you take the measurement from the magnifier lens for record purposes. Make a test shot or two on positive stock, process them in ordinary M.Q. developer, and fix your distances from the results of the practical tests.

2. We do not expect that you will experience any difficulties in relation to definition with the magnifier in the position you suggest, unless you work right up to the borders of the title-card—again bad practice —with the lens at its maximum aperture.



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Check definition with a ruled card, e.g., lines crossing at ½" distances ruled finely in white ink on a black card, all over it.

3. Fades-in or -out can be made with the ordinary lens diaphragm, i.e., stopping-up or -down. On the other hand you could do as you suggest, withdraw the light hoods from the title board. Alternatively, you could put a resistance into the circuit and dim the lights in that way, which would probably be simpler and also more efficient in working.

ALTERATION OF LAMP VOLTAGE

Can my Pathe 200B 12 volt projector be successfully converted to a mains model (AC 230) and what alteration would be required? As the motor is wound for 12 v. would it be all right if I used a transformer to reduce the voltage? Or would the motor require to be altered, and in what way? —*A.B., Whitehaven.*

We see no reason why your 12 volt machine should not be converted to a mains model, but the work should be done by the makers of the machine, for you will probably find it more costly and less satisfactory if you do it yourself with makeshift parts. On the other hand, instead of converting the lamp, etc., to mains voltage, why not simply get a transformer (you propose one, anyway, for the motor current supply) which will give you the current you require at the low voltage? You could even get a transformer which had two output tappings, one for the motor and a heavier one for the lamp, which would probably be more satisfactory. The lead from the lamp winding could have a switch in it, while the lead for the motor could be made direct without a switch, so that it would not be possible to switch on the lamp without the motor running.

NEG.-POS. PRINTING

Please explain one or two points with regard to the printing of positive film from a negative. I usually run them through the camera together in front of a light. Can you tell me whether the focus and the stop of the camera should be set at any special point? Also, if the negative is over-exposed, can this be corrected by printing the positive in front of a stronger light, e.g., a photoflood instead of a 100 watt bulb?—*A.E.T., Marlborough.*

Other things being equal, the aperture, except by limiting the light passing through the lens onto the film, and the setting of the focussing scale, should have no bearing on the work you are doing. If, however, you had the light source at such a distance, and the focussing scale set at such a distance that a sharp image of the light source or its filament were cast onto the film, then you would get an image of this on the positive through the negative, and so spoil the results.

It would probably be far better to remove the lens from the camera and to place a piece of flashed-opal glass over the hole, so as to have an even light source behind the negative to print by. By moving the lamp nearer to or farther away from the sheet of flashed-opal glass you could control the exposure that the positive film received—the lamp near to the glass for dense negatives, i.e., those requiring a lot of exposure, and the lamp far from the glass for thin negatives (those requiring very little exposure).

(*Continued on page 255*)

Mid-Year Sale
—Amazing Bargains!!

We preferred not to compile the usual long sale list of a few good bargains hidden among lots of indifferent ones. This year our sale is definitely limited—only those items listed below, all of them really remarkable value for money. The ordinary second-rate apparatus 'taken in part-exchange' is **not** being offered. We are disposing of that through other channels. These are all there are.

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PATHE H, f/2.5 latest ...	£7 0 0	£4 15 0
PATHE, f/2.7 Zeiss de Luxe ...	£22 0 0	£5 19 6
DEKKO, f/3.5, as new	£7 17 6	£4 19 6
DEKKO, f/1.9, late type ...	£11 17 6	£6 19 6
DEKKO, f/1.9, all metal ...	£15 10 0	£10 19 6
CINE NIZO, f/2.9, 50 ft. spools	£22 0 0	£10 10 0

9.5mm. PROJECTORS

PATHE KID for 30/60 ft. all mains	£2 15 0 / £1 5 0
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EUMIG PIII, 250 watt, shop soiled	£18 18 0 / £8 19 6
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8mm. CAMERAS

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EMEL, f/2.5, new April '39 ...	£10 10 0 / £7 19 6
EMEL, f/1.9, new May	£14 0 0 / £10 19 6
KODAK f/1.9, shop soiled ...	£15 0 0 / £11 19 6
BELL HOWELL, f/3.5, 4 spds.	£17 0 0 / £11 11 0

8mm. PROJECTORS

KODAK 8/30 special extra bright with transformer	£10 10 0 / £5 5 0
KODAK R.50, 200 watt, unused	£13 13 0 / £9 19 6
EUMIG PIII, 250 watt	£18 18 0 / £9 9 0
PAILLARD G.3, 500 watt ...	£52 10 0 / £42 10 0

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4 inch **LAACK** f/3.5 telephoto	£8 15 0 / £5 0 0
2 inch **BELL HOWELL** projection	£3 3 0 / £1 10 0
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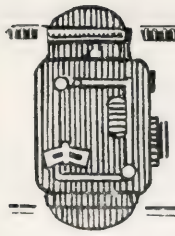

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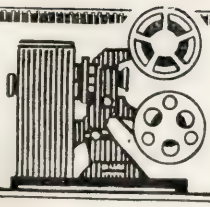

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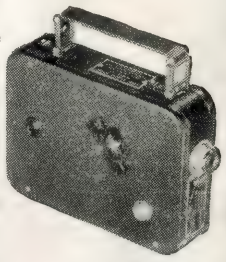

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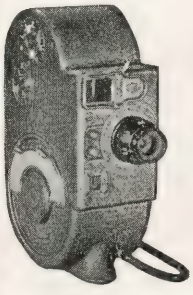

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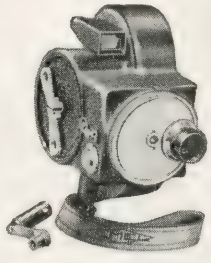

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From Our Postbag

(*Continued from page 253*)

TITLING WITH POSITIVE FILM

G.M.L., Edinburgh, 4.—The use of positive film for titling presents no difficulties, and most positive stocks may be developed to the 'negative' stage to give what are usually referred to as "direct positive titles," or alternatively processed by the "reversal" method in order to give the same result on film as the original title-card. As an example, if the title-card consists of black letters on a white-background, and the positive stock used in the camera is then developed in an ordinary contrasty M.Q. Carbonate developer and fixed out in an acid-hardening-fixing bath, then the resulting film will consist of white letters on a black-background. If, however, the title-card consists of white letters on a black-background, and the same effect is desired on the film, then the positive stock used in the camera must be processed by the "reversal" method to obtain the effect desired.

We suggest that you use the same stop on your own camera as is suggested for the Bolex camera, i.e., f/4.5, as there is not much variation between different cameras. (You did not mention the make of your own camera).

SHUTTER FLICKER

I use a G916 for teaching purposes in daylight with a translucent screen. I would like your comments on the possibility of increasing the light output by having the area of the movable shutter blade reduced so that the frequency with which the light is obscured remains the same, but the periods of time of obscuration are reduced. I get somewhat the same effect by running with a two bladed shutter when showing a mute print of a sound film when, of course, I can speed up the projector without affecting the speed of the action in the film. The use of the two bladed shutter at 16 frames per second results in a high degree of flicker since the screen brilliance is quite high.—*L.C., Manchester*, 9.

The period during which the light is obscured by the shutter of the projector is determined by the time required to shift the picture down by means of the claw. Therefore, if the shutter blade which obscures the picture-shift is to be reduced in covering angle, the speed of the pull-down mechanism must be increased to compensate for this, otherwise some part of the picture shift would be visible on the screen, giving rise to the effect known as "ghosting," i.e., overlap of succeeding images. If, on the other hand, you reduce the angle of the other blade, or blades, of the shutter, you will merely bring about the effect to which you take exception when using the two-bladed at slow film speeds and high light intensities, i.e., an unpleasant flicker on the screen.

By far the best way of dealing with this problem is to screen more effectively the surface of your translucent projection-screen by means of deeper light hoods, and also, if possible, the provision of a wider black border to the screen itself.

(*Continued on next page*)

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8mm. FILMO camera f/2.5, multispeed, interchangeable, and case **£14 0 0**

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Eumig Electric, 8mm., f/2.5, cost £10 10, used twice, £7. Mossop, "Highground," Windermere.

Cine-Kodak 16mm. Camera, Model "K," f/1.9, and Kodak Model "D" Projector. £20 the lot. Hooper, 121, Devonshire Avenue, Southsea.

For Sale, almost new 16mm. Bolex, complete with telephoto, short focus, and wide angle lenses and leather case. Price £55. Also Agfa 16mm. projector, nearly new, £25. Will present Weston Lightmeter to purchaser of complete outfit. Box No. 512, c/o "Amateur Cine World," 300, Gray's Inn Road, W.C.1.

Dekko Camera, Ross f/1.9, just overhauled, in case, £8 0 0. Pathe 200B Projector, resistance, 230 and 110 volt lamps, £10 0 0. Johnson, Fairfax Drive, Wilmslow, Cheshire.

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Standard Dekko Camera, 3.5 Dallmeyer, with case, lens hood, portrait attachment, £6 5 0. Blendux meter £2 7 6. Perfect condition. Morrell, 11, Evelyn Road, Bath.

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Replies to Readers

(Continued from previous page)

MICROSCOPIC FILMING

I wish to film some nature studies through the microscope but realise that there are many difficulties in this specialised branch of film work. I should be glad of any advice you could offer. Camera lens is f/2.5, fixed focus, and I should probably need microscope powers of not more than 25x for the particular work I have in mind. The difficulties chiefly appear to be 1. Lighting. 2. Duration of Exposure. 3. How to focus on the film.—*G.W.C., Northfield.*

1. A source of small area and high-intensity is required, e.g., a "Poinolite" lamp, or a specially designed arc-lamp is suitable. An arc-lamp of the type supplied by either Messrs. E. Leitz Limited, or Messrs. Zeiss Ikon Limited would be appropriate. We suggest that you approach both of these companies in any case, as they will almost certainly be able to help you to a very considerable extent. It is possible that you might obtain some data from, say, the General Electric Company Limited, on the use of the compact-type-source high-pressure-mercury-vapour lamp, about 500 watts, which would appear to be suitable for this work.

Filming a scene for the recently completed Salford C.S. film, "Leslie Makes Sure" (350 ft., 16 mm.).

2. The duration of exposure will be dependent upon the power of the light, and the lowest speed at which you can run your camera, i.e., if there is no violent movement under the microscope, you will be able to run the camera slowly with a greater corresponding exposure at slow speeds. It would be as well to use a slow-speed panchromatic reversal film rather than the super-sensitive varieties (although the exposure would admittedly be shorter with the latter) in order to keep graininess low, and obtain better definition as a result.

3. The camera lens will not be required, and it is usual to make the joint between the camera and the microscope-head light-tight by means of some flexible material in order that camera-vibration (if any) shall not be transmitted to the microscope. You should obtain one of the prismatic focussing devices to fit in the gate of your camera for lining up the image and for focussing in the first place.

MAKING ARTIFICIAL WIPES

E.N.D., Middlesbrough.—If you cannot get the blacking-out effect you desire, you might obtain some of the dope used for faking-up sound-tracks when a splice has been made in them. This material is often known as "Movietone Ink" and should be obtainable from Messrs. Langrish Limited, of Wardour Street, London, W.1., or Messrs. Cinema Supplies Ltd., of 26, Church Street, London, W.1. Rule the diagonal line of the path of the wipe first of all, either with a draughtsman's ruling pen (or a mapping-pen as you suggest), and then paint in the area afterwards with a brush—the line will give you a margin to work to with the brush.

The material you are likely to find most useful for joining film is some form of cellulose tape, such as "Durex" (obtainable from Messrs. Fallowfields Limited, of Newman Street, London, W.1.) or "Nadir" tape—generally obtainable at any draughtsman's supply stores or artists' materials supplies. Some stationers stock this material for book-repairing.

FITTING A SOUND-HEAD TO 9.5mm. PROJECTOR

F.H.D., Woking. — The fitting of a sound-head to either a 9.5mm., or a 16mm. machine is certainly not a subject that can be covered in the space of an ordinary reply. As far as we are able to ascertain, there are no commercial sound-heads or attachments available with which you can effect a simple conversion from silent to sound. The amplifier is one of the simplest parts of the whole job, but some considerable care has to be taken in arranging for very correct matching between all the different parts of the circuit, in order not to impair the quality of the sound. You will appreciate that apart from the sound-head itself, you would have to arrange for a continuous drive of the film past the scanning aperture at the correct speed, and this would probably mean a new motor and subsidiary speed control gear in addition to some form of flywheel damping, etc.

16 mm. S.O.F. PROJECTOR

G.M., Kirkcaldy.—The trouble from hum in your projector may be due to unscreened leads or the fact that the machine needs earthing when working in your district. We suggest that you look over the leads and see whether any of them need extra screening or whether those that are already screened have become disconnected. On the other hand, as you state that the hum is present when the exciter lamp and motor are "off," then the trouble may lie in the amplifier only This is a matter for a qualified sound- or radio-engineer. If you require bigger outputs from the film section of the machine you may find it necessary to put in a special pre-amplifier built close up to the photo-cell unit and fully screened with it, so as to avoid long leads with further hum-pick-up trouble.

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On this page you will find the best place in your locality for buying cine apparatus. Most dealers stock all makes of cameras and projectors and are only too willing to give you demonstrations for comparison purposes. What is more important, your local dealer is always ready to answer any future queries you may have about the use or handling of the cine apparatus you have bought.

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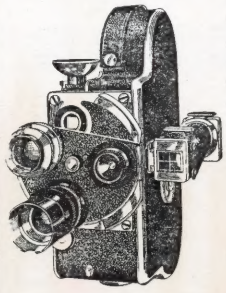

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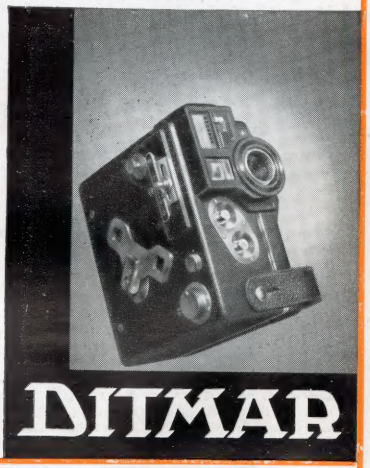
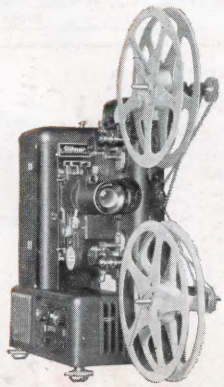


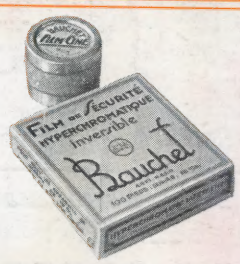
DITMAR DUO PROJECTOR



the projector to show all your films to real advantage. Takes two sizes of film without loose parts, only a few seconds to change from one size to the other. Separate gate, separate sprockets, separate film path for each size. Interchangeable lens, special framing device does not displace picture on screen.

Price with 250 watt lamp of mains voltage (no resistance needed) **£34 0 0**. With 500 watt lamp and external resistance 70/- extra. Supplied for 8/9.5mm., 9.5/16mm. and 8/16mm.

Interesting booklet free on application.



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A very popular and economical film, speed 23° Sch. combined with fine grain, good latitude and exceptional orthochromatic properties. The special anti-halo backing eliminates "flaring" of whites with strong contrast and prevents fogging on spools.

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	Super Pan.	Hyperchromatic
16 mm. 50 ft.	7/9	6/6
100 ft.	15/-	12/-
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A positive film is also available.
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